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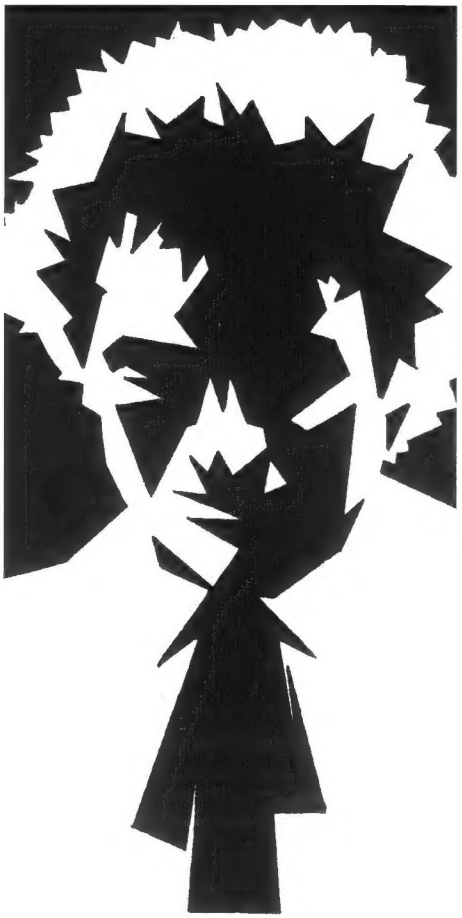
DOCTOR WHO

IN-VISION

THE TRIAL OF A TIME LORD

THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR DARCY



Colin Baker has said that he envisioned his Doctor as having a similar progression to Mr Darcy in *Pride and Prejudice*: disliked and misunderstood by all to start with, appreciated more as the story goes on, well-loved by the conclusion. And indeed, the Sixth Doctor certainly got off to an appropriate start and was making good progress, says *KRIS BRADLEY*, but the end of the tale is missing...

"[He] was clever. He was at the same time haughty, reserved, and fastidious, and his manners, though well-bred, were not inviting.

...[He] was continually giving offence."

Jane Austen reviews THE TWIN DILEMMA?

TO CONTINUE: Season Twenty Two — bickering with companion Miss Perpugillium Brown and often not seeming particularly concerned about her when talking to others ("If Peri's still alive..." he casually says to Herbert in TIMELASH) but presumably attached to her as he continues travelling with the girl for so long (when he sees her again in the above mentioned story, he's obviously pleased that she isn't dead). Misrepresented by others — whether it's depriving a person of their living (Mr Wickham in Jane Austen's fiction) or pushing them in an acid bath (an oft-mentioned misconception by **Who** viewers).

Season Twenty Three: his relationship with Peri is evening out. They're enjoying each other's company, though she doesn't completely trust him. He's not wholly loveable, possibly because he seems to put higher concerns over immediate compassion — investigating what's going on on Thoros Beta rather than rescuing Dorf, for example. And his immediate reaction to seeing Peri shot down (TRIAL, Episode 7) — "I am not responsible for that!" seems awfully self-absorbed. His concern — "Is Peri dead?" — comes later… both a few moments and a week later. But his relief is so evident that one might imagine that Peri is the most important thing to him (and, stepping out of the fiction for a second, let's not blame the Doctor, but rather the need for a cliffhanger). There are a good many seemingly genuine expressions of concern over Peri in this season. But the comparisons with *Pride and Prejudice* still hold up. He's getting better, but he's not there yet.

But the reader of *Pride and Prejudice* has an advantage over the watcher of **Doctor Who**. In the book, we are privy to Mr Darcy's thoughts, and the omnipotent author lets us know what he's really like. He is a good man, if initially somewhat proud. He cares deeply for Lizzie Bennet; he just does not show it. If the reader did not know what was going on inside Darcy's head, he would be perfectly justified in believing — as Lizzie herself does in the fiction — that Darcy is an unpleasant, uncaring man.

In **Doctor Who**, we are not privy to the Doctor's thoughts. There's no all-knowing voiceover informing us why the Doctor is acting in a certain way. We have to make our own minds up. And — a further disadvantage for the Doctor — he's not human. This is one of the more alien Doctors, deliberately. There's even less chance of us, the viewers, working out what he thinks and feels, because (unlike the human Mr Darcy) he's outside our experience.

Let's go back to the TIMELASH example. Watch how the Doctor treats Peri in the TARDIS near the end of Part Two. Okay, he's trying to save the world and she's getting in the way, but even so, with his attitude — "Are you still here?" "**Get out!**" — it's fairly likely that you'll come away thinking he's a bit of a git. But in the next scene we find out for definite what we might — should — have realised: he was lying to Peri, he was trying to get her out of the way to save her life. If he'd have told her that, explained it to her reasonably, would she have let him go? Or, if she did, would she have spent the rest of her life regretting it? Would she have insisted on going too? A definite example of being cruel to be kind. The first impression — shouting at Peri — didn't tell us that.

The next season, and the Doctor's on trial. He is defending his actions to a court, and we thus learn a bit more about the reasoning behind them. It's not quite there yet — we don't know the Doctor that well. We are still judging from incomplete evidence — and a court room defence is, of course, deliberately trying to put its subject in a good light. But the Doctor declares "I would never harm Peri!", and that's more believable than the actions we see — the ones that condemn her to a hideous death. We no longer blindly accept everything that we're told — or even everything we see — about him. There's more to it than that. A further advantage the Season Twenty Three (Stage Two Darcy) Doctor has is the presence of the Valeyard. A decidedly unsympathetic character who's trying to poison the court against the Doctor — we automatically tend to be on the Doctor's side.

IN-VISION
The Trial of a Time Lord

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When the Doctor expresses his extreme grief at Peri's death and the Valeyard dismisses it as a charade, we believe the Doctor. It seemingly passes from his mind as he continues with the trial, but having seen that brief moment of compassion we **know** it's there underneath. Imagine that such an event had happened in the previous season — without the Doctor being in a situation where he must express and defend himself — his carrying on regardless would have made him seem decidedly uncaring. And he's not.

Then we come to Season Twenty Four. Logically, as the final part of the three-point plan, we will now come to understand the Doctor more. Appreciate him more. Like him more. Care about him more. Even love him more. But Season Twenty Four... starts with the death of Doctor Six. We just don't get the chance. It's been said that in creating further adventures for the Sixth Doctor in which he's shown to be a more thoughtful, more caring person that the Big Finish adventures are 'rehabilitating' the character. Is that true? Don't think so. That implies that his character is changing, from unpleasant to pleasant. That's not it — not to a very great extent, anyway What is happening is that we're moving on to Stage Three Darcy — Elizabeth finds out that he was a good man all along. Darcy tells Elizabeth that he was once selfish and overbearing but she has changed him — he may be being over harsh on himself; but it is never doubted that he since we have known him he has been an essentially **good** man, despite the seeming evidence to the contrary. What she assumed to be bad qualities or unpleasant acts were, in general, he perceptions based on incomplete evidence — her impressions, or the reports of others — she did not then know the real man, hadn't discovered what was under the surface. In essence, did not know his motivation. This 'new' Sixth Doctor seems thoughtful and caring because we are, for once, privileged to be there at a moment of introspection (in the third episode of audio production *The Marian Conspiracy*). His feelings are suddenly shown to us — we don't have to infer his thoughts from a few expressions, extrapolate from the occasional word. The Doctor hasn't altered that much — it's the viewers (or listeners) who now have stronger evidence on which to base their opinions.

Assume that this Doctor is the one we've seen all along — but did not understand. Is there anything in the stories we have seen to give the lie to this? His unpredictable behaviour in THE TWIN DILEMMA has been long accepted as an effect of the trauma of regeneration. The strange events of MINDWARP can be explained in many ways — the effects of the brain machine, an act to deceive the Mentors, a false memory from the Matrix — whatever, they can be discounted. The Valeyard obviously fixed the evidence to show his activities on the Hyperion Three in a bad light. There are no actions of the Doctor for which we can say 'there can be no excuse', or accuse him of undeniably bad intentions. Now we've been shown what was there all along we can look back with the benefit of hindsight. The Sixth Doctor may not have suffered fools gladly, he may have shouted and seemed arrogant — and these might not be good characteristics. But the argument is not that he's perfect, just that he's not as black as he's painted.

Who are we to say if the Doctor is truly arrogant believing himself to be best, or right, despising others, whatever the situation — or if he is acting out of a certainty that he is doing the good thing, be it popular or no? They may look the same externally, the effects may be the same; it could be argued that it doesn't matter, the paths to Hell are paved with good intentions. But it has also been said (in Dorothy L Sayers' *Unnatural Death)* that "Sin is in the intention, not the deed." So without knowing the intention, can we really judge him? If the 'inner Doctor' had been a feature of Season Twenty Four, then viewers may have been more willing — and certainly more able — to think of the Doctor's previous actions in the light of the latter assumption, rather than the former. To realise, as Elizabeth Bennet did, that the first impression was not a true one, and what was really there was a truly good — and loveable — person.

Colin Baker

Stage

The Yeomen of the Guard (Chorus Girl) (School production, 1955)
Iolanthe (Phyllis) (School production, 1956)
Ruddigore (Rose Mary Bud) (School production, 1957)
The Mikado (Pish Tush) (School production, 1959)
Amateur theatre with North Manchester Amateur Operatic and Dramatic Society (NMAODS); Rochdale Curtain Theatre (RCT); Crompton Stage Society, Oldham; and other amateur groups in Manchester. Roles in *South Pacific* (The Prof), *Harlequinade, Charley's Aunt, Chips with Everything, The King and I*
Plaintiff in a Pretty Hat (Lord Plynlimmon) (Tour, 12-31-5-69)
The Other House (Paul Beever) (Mermaid Theatre, 14-7-69 for four weeks)
Yvonne Arnaud Theatre in reportary at Guildford, including *Shakespeare Cabbages and Kings, 1956 and All That, The Wizard of Oz* (Chorus and Lord Growlie), *Green Julia* (Jacob Perew), *Everyman* (Fellowship), *The Long Christmas Dinner* (Sam) and *New Lamps for Old*. (Sept 1969 - April 70)
Reunion in Vienna (Waiter) (Chicester Festival theatre, 24-5-71 - 11-9-71)
Caesar and Cleopatra (Roman Soldier)
The Price of Justice (Alexis Voinov) (Mermaid Theatre, 28-12-71 - 12-2-72)
liverpool Playhouse reportary company, including *Conduct Unbecoming* (Arthur Drake), *Vivat Vivat Regina* (Darnley), *Christie in Love* (Inspector), *A Game Called Arthur* (Arthur) and *A Christmas Carol* (Bob Cratchit) (Starting 14-8-72)
Marlowe Theatre reportary company, Canterbury, including *The Lion in Winter* (Geoffrey), *Guys and Dolls* (Lt Brannigan) and *Journey's End* (Raleigh) (4-4 - 9-6-73)
Hamlet (Laertes) (Theatre Royal, Windsor, 20-8 - 29-9-73)
French Without Tears (Kit) (Lyceum, Edinburgh, 17-12-73 - 2-2-74)
White Swan Theatre reportary company, Harrogate, including *French Without Tears* (Alan), *Move Over Mrs Markham* (Walter) (Sept - 30-11-74)
September Tide (Evan Davies) (Tour, 23-6 - 30-9-75)
Let's Do it Your Way (Tour)
Underground (Graham Craig) (11-4-77 - Nov/Dec)
The Flip Side (Theo) (Theatre Royal, Windsor, Jan/Feb 1978)
Trap for a Lonely Man (The Man) (Tour, 20-3 - 13-5-78)
The Flip Side (Theo) (Tour, 15-5 - 5-8-78)
Macbeth (Macduff) (Leicester Haymarket, 11-9 - 4-11-78)
Odd Man In (George Maxwell) (Tour, March - June 1979
Doctor in the House (Simon Sparrow) (Pavilion, Weymouth & Dublin, 1979)
Dick Whittington (Dick) (Opera House, Cork, 9-12-79 - 2-2-80)
Odd Man In [with Katy Manning] (1980)
Traitors (Lebeshev) (Hampstead Theatre Club, 1-9-80)
Dick Whittington (King Rat) (Theatre Royal, Lincoln, 8-12-80 - 24-1-81)
Private Lives (Elyot) (Swedish tour, 16-2 - 11-4-81)
The Norman Conquests (Norman) (Theatre Royal, Windsor, 27-4 - 4-7-81)
Stagestruck (Robert) (Tour, 27-7 29-8-91)
Private Lives (Elyot) (Swedish tour, 19-10 - 5-12-81)
Goldilocks (Heinkel, with Bonnie Langford) (Theatre Royal, Lincoln, 7-12-81 - 30-1-82)
The Mousetrap (Sergeant Trotter) (Swedish tour, 8-3 - 8-5-82)
Relatively Speaking (Greg) (Tour, 127 - 18-9-82)
The Mousetrap (Sergeant Trotter) (Swedish tour, -11 - 4-12-82)
Goldilocks (Heinkel, with Bonnie Langford) (Gordon Craig Theatre, Stevenage, 6-12-82 - 15-1-83)
Suddenly at Home (Glenn Howard) (Tour, 28-2 -18-6-84)
The Mousetrap (Trotter) (Swedish tours, 17-10 - 14-11-83, 12-3 - 5-5-84)
Cinderella (Buttons) Gaumont Theatre, Southampton, 22-12-84 - 12-1-85)
Aladdin (Wishee Washee (Hayes Theatre, Middlesex, 2-12-85 - 11-1-86)
Cinderella (Buttons) (Theatre Royal, Brighton, 1-12-86 - 10-1-87)
Corpse (Evelyn and Rupert Farrant) (Tour & Strand Theatre, 14-4 - 24-10-87)
Robinson Crusoe (Bluebeard) (Wimbledon Theatre, 19-12-87 - 7-2-88)
Deathtrap (Sidney Bruhl) (Tour,29-2-88 - 25-3-88)
Run for Your Wife (Stanley Gardner) (Criterion Theatre, 28-11-88 - 4-3-89)
Doctor Who: The Ultimate Adventure (The Doctor) (Tour, 12-6-89 - 19-8-89)
Private Lives (Elyot) (Charity tour, 13 - 19-11-89)
Peter Pan (Captain Hook) (Dome Theatre, Brighton, 20-12-89 - 6-1-90)
Born in the Gardens (Mo) (Redgrave Theatre, Farnham, 28-2-90 - 23-6-90
Spider's Web (Inspector Lord) (Tour, 17-9-90 - 8-12-90)
Jack and the Beanstalk (The Demon Blackspider) (14-12-90 - 26-1-91)
Privates on Parade (Captain Terri Dennis) (Tour, 22-4-91 - 24-8-91)
Time and Time Again (Leonard) (2-9-91)
Frankie and Johnny at the Clair de Lune (Johnny) (Tour, 3-2-92 onwards)
Aladdin (Widow Twanky) (Brighton, 1994-95)
Great Expectations (Magwitch) (Tour, 1996).
Fear of Frying (Rom) (Tour, 8-5-96 - 9-7-97)
Dick Whittington (King Rat) (Theatre Royal, Lincoln, Christmas 1996-7)
Peter Pan (Captain Hook) (Sunderland Empire, 10-9-97 - 13-9-97)
Jack and the Beanstalk (Dame Durden) (Wyvern Theatre, Swindon, 1998-9)
Bazaar and Rummage (director) (Duke of Cambridge, 18-4-89 - 6-5-89)

Screen roles

Zandorra
Clockwork
My Wife's Sister (French boy) (c.1956)
The Roads to Freedom (Claude) (Episode.5, 1-11-70)
The Silver Sword (Gestapo Officer) (22-8 - 10-10-71)
The Adventures of Don Quick (Rebel) (PEOPLE ISN'T EVERYTHING, 6-11-70)
Happy Ever After (The Ambassador) (EMBASSY RECEPTIONIST, 14-11-70)
The Ronnie Corbett Show (Ronnie's Friend) (1970)
Hamlet (Laertes) (BBC/Open University, 1970)
The Mind of Mr J.G. Reeder (Reigate) (THE SHADOW MAN, 3-5-71)
Cousin Bette (Count Wenceslas Steinbock) (7-8 - 4-9-71)
Public Eye (Register Office Clerk) (THE MAN WHO DIDN'T EATSWEETS, 1-9-71)
War and Peace (Prince Anatol Kuragin) (8-9-72 - 8-2-73)
The Moonstone (Officer) (16-1 17-2-72)
The Ronnie Corbett Show (Man in Bar) (1972)
Baker's Dozen (Reporter) (1972)
Villains (Reporter) (22-2 - 14-10-72)
The Edwardians: *Daisy*' (Jospeh Laycock) (2-1-73)
The Man Outside(Glover) (19-5-72)
Harriet's Back in Town (Naval Officer) (1973)
A Matter of Honour (1973)
Orson Welles's Great Mysteries: *A Terribly Strange Bed* (Friend of Eddie Arnold, Jr) (20-7-741973)
Within These Walls (Art Teacher) (1973)

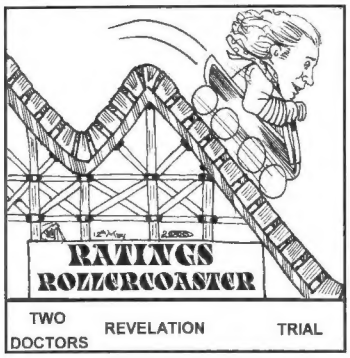
The Carnforth Practice (Devil Worshipper) (1974)
The Brothers (Paul Merroney) (1974-77)
Fall of Eagles (Crown Prince, aka Little Willie) (10: END GAME, 7-6-64)
She and Me (1977)
Blake's 7 (Bayban) (C6: CITY AT THE EDGE OF THE WORLD, 11-2-80)
For Maddie With Love (1980)
Dangerous Davies: The Last Detective (William Lind) (4-1-81)
Juliet Bravo (Frankie Miller) (THE INTRUDER, 20-11-82)
The Young Ones (Evil Count Dust Bag. scenes cut) (1983)
The Citadel (Mr Vaughan) (Episode 10, 10-2-83)
Swallows and Amazons Forever (Dr Dudgeon) (14-3 - 2-5-84)
Strange But True Cuckoo: *The White Horse* (A Medieval Knight) (1984)
The Kenny Everett Show (Frankenstein's monster, Untransmitted) (1987)
Cuckoo (Mr Biffin) (1989)
Casualty (Colin Miles) (ACCIDENTS HAPPEN, 15-9-89)
Hollyoaks (Judge) (1997)
A Dance to the Music of Time (Canon Fenneau) (4: TABLE TOP, 30-10-97)
Sunburn (John Buchanan) (Episode 2)
Jonathan Creek (Hedley Shale) (THE WRESTLER'S TOMB, 10-5-97)
Casualty (Vincent Davies)

Guest Appearances

BBC News bulletins (19-8-83)
Breakfast Time (22-8-83)
Harty, interview, with Peter Davison (20-3-84)
Blue Peter (15-3-84)
Saturday Superstore (17-3-84)
Breakfast Time (22-3-84)
This is Your Life: Bernard Miles (1-1-85)
Saturday Superstore (5-1-85)
Wogan (26-8-86)
Blue Peter, with Bonnie Langford (18-9-86)
Saturday Superstore (29-11-86)
Tom O'Connor Roadshow (3-2-87)
Crosswits (1988)
The Pyramid Game. (1989)
Good Morning Britain, about Cot Death charity (1990)
ITN News, about Cot Death charity (18-6-90)
A Word in Your Ear (8-8-90)
That's History (1991)
The Gerry Kelly Show (8-4-91)
Crosswits (June 1991)
Crosswits (1997)

Radio

Titus Andronicus (1973)
Anatol (1973)
Vivat Rex (1977)
Freedom Farewell (1977)
Chesterton (1970s)
Saturday-Night Theatre: *Amelia* (Hubert) (5-4-80)
Afternoon Theatre: *A Fall of Leaves* (John, with Sarah Sutton) (17-7-80)
Afternoon Theatre: *The Poor Gentleman* (Pavel Nikolaich) (20-3-81)
Saturday-Night Theatre: *In Silver Mist* (Hugh Dargan) (12-2-83)
The Poor Gentleman (Pavel Nikolaich)
Our Father (2-9-90)



Lies, damned lies, and *statistics*...

As usual, the BBC's audience assessment unit turned their attentions to season twenty three, and the results make interesting reading...

TELEVISION SERIES live and die by the ratings they achieve, but ratings are a crude weapon, with a long-delayed effect. By the time the first figures are available a channel controller will already have an entire season ready for screening over the next few months, with the next run in the pipeline.

And what do the ratings really show? How many people watched a programme — but not why they watched. Would they have watched it at another time, or did they tune in because it was the least worst choice?

Letters and phone calls provide an insight into viewers' minds, but as a self-selecting sample they're inherently unrepresentative of the audience as a whole. The 'storms of protest' headlined by tabloids the morning after a controversial programme rarely amount to more than fifty calls — perhaps one viewer in 200,000, and less than one in a million of the total audience across Britain who might have tuned into the show.

Nevertheless, this is enough to make it impossible for the Controller to read every letter received. Instead, senior broadcast executives rely on digests of correspondence — a summary of letters and calls prepared by the audience response unit, including extensive quotations from representative letters. But as the mere effort involved in sending a letter makes any correspondent unrepresentative of the vast apathetic majority of couch potatoes, there's a need for another way of discovering the viewers' views.

Hence audience assessment, where a representative sample of 2,000 odd viewers, carefully selected to reflect the age and class profile of British audiences, are asked to record their viewing patterns and grade the programmes they watched.

In March 1987, BBC analyst Clive Graham summarised the results of surveys conducted during the screening of THE TRIAL OF A TIME LORD in a three-page report — two pages of analysis, and a table summarising the raw figures. Opening with a brief five point summary, the report (the one hundred and forty-ninth produced in 1986, based on a total sample of 1837 people of whom only 434 had seen the current season of **Doctor Who**) reported that response to the series was mixed, with a loss of one third of the previous season's audience countered by a small increase in Audience Appreciation (from 64% to 69%), though this remained significantly lower than the average figure for 'UK originated Series and Serials' at the time. More specifically, the summary notes that **Doctor Who** has a core of loyal viewers, but that Bonnie Langford had not proven popular with reporting viewers.

If this discouraging summary was all the Sixth Floor took note of, it would be enough to explain the BBC's apparent view of the series in later years — as a cult show with a small but vocal following which lacked the potential to reclaim the affection of the mainstream audience.

However, the more detailed analysis which makes up the remainder of the document suggests that a more interesting interpretation is equally valid: despite **Doctor Who's** cult following, the general reaction of the audience is apathy. The detailed report notes that the general response to the entire series was 'muted'. Almost a quarter of those questioned didn't care if it returned.

For a season which was intended to re-establish **Doctor Who**'s place in the national culture, this is less than encouraging, but the survey does show a significant increase in the series' overall Appreciation Index compared with Season Twenty-Two. But when combined with a precipitous drop in ratings, this figure remains open to less positive interpretations — which depend entirely on the nature of the lost audiences.

If the ratings fall reflected an even loss of casual viewers and low-key fans, which had little to do with dedication and more to do with prior commitments then the picture is distinctly optimistic. It suggests that the current season was genuinely more successful with those viewers who were able to see it, and that the lost audiences might be won back by a more convenient slot — indeed, several hundred thousand of them might already be watching courtesy of their VCRs. The BARB broadcasting ratings board didn't assess time-shifted viewing until 1990.

On the other hand, it might be that the ratings fall was down to casual viewers dropping out, while the series' core audience remained intact. In this case, the overall Appreciation Index might have been expected to have risen anyway, as the loss of unenthusiastic and uncommitted viewers who would have rated the series lowly would inevitably have increased the proportion of dedicated, appreciative fans giving it a high mark in the sample. Hence, a small increase in the Appreciation Index might indicate that both groups of viewers had actually preferred the previous season, and that the final figure might actually have dropped had more of the casual viewers still been watching. Significantly, TRIAL's AI declines as its ratings rise during the Vervoid story.

Either scenario fits the facts, but the scheduling of subsequent seasons suggests that the BBC's bosses favoured the pessimistic interpretation — that the series had a dedicated core audience which would watch it come what may, even when dissatisfied — over the more optimistic one of a lost audience which might return to an improving series. Throughout the late 1980s, the scheduling policy for science fiction appeared to be "the fans'll find it."

The wisdom of this decision seems questionable, in view of evidence elsewhere in the report. As mentioned earlier, the series' AI index does indeed drop as the audience rises, with the low-rated MYSTERIOUS PLANET winning 70.75% approval from an average audience of 4.4 million, while the highest rated serial (TERROR OF THE VERVOIDS on 5.07 million), gains the lowest AI average, at 68.25%... but the range of the AI figure is comparatively small, and much less significant than the 20% audience range.

On the whole, the evidence of the report suggest that far from having a fanatical cult following which would follow it everywhere, most viewers regarded **Doctor Who** with apathy — but apathy linked to affection. As the report states, "In the words of one respondent '**Doctor Who** is an institution for people of my generation, and, as always, enjoyable but not compelling viewing.'" If this echoes comments in previous reports, it would help explain the decision to drop the series in 1985.

By 1986, however, this isn't how anyone viewed matters, and fandom played its part in this. The 1985 crisis and its press coverage created the illusion of a dedicated mass fandom, and in the process may well have contributed to the marginalisation of the McCoy years in a mainstream unfriendly **Coronation Street** facing slot which cut **Doctor Who** off from the exact audience it needed to attract for future success.

But how could it have recaptured that audience? Though usually billed as a series for children and parents who'd never grown up, the survey's results suggest that current episodes were actually most successful with the elderly. As always, interpretation is the problem, as it may be that the over 55s are generally more generous in their comments towards anything (though they give TRIAL OF A TIME LORD its most positive ratings, they are also the least enthusiastic about another series). Taken at face value, however, the assessment suggests that **Doctor Who** had ceased to be a young person's programme.

It's here that the Bonnie Langford factor intrudes. The report's summary states bluntly that "The Doctor's new assistant, Melanie (played by Bonnie Langford) was not popular with reporting viewers", and the full report confirms this impression. At 47%, her overall rating is by far the worst in the survey, placing her 20% below the other regular characters. More precisely, she rates exactly 20% behind her predecessor Nicola Bryant's respectable 67% approval rating. The most damning blow for Bonnie Langford comes in the 18-24 age group, (admittedly the most critical towards **Doctor Who** as a whole).

Only one age group seems noticeably keen on Melanie — the over 55s. Given the increase in **Doctor Who**'s overall ratings when Langford joined the series, it seems possible that she did indeed bring a new audience to the series - but unfortunately, the figures suggest that these viewers weren't convinced by what they saw (of which more later). They tuned in because of Bonnie Langford, and if they continued to watch **Doctor Who**, it was only because of her. At the same time, Melanie's unpopularity is most extreme amongst **Doctor Who**'s most dedicated viewers.

At first glance the verdict on Colin Baker seems equally worrying. Though the Doctor himself is massively popular, (with a 78% rating), Baker's approval ratings lag someway behind, with one respondent commenting that "This Doctor Who is not the best portrayal of the character." But Baker's personal rating of 66% is in line with the rest of the cast, Bonnie Langford excepted, and one crucial piece of information is missing — did Peter Davison, or indeed Tom Baker or Jon Pertwee rate any higher? Or is it simply that there's always a slice of the audience who like the Doctor in principle, but 'preferred the last one'?

It is however noticeable that, like Bonnie Langford, Baker's Doctor is most popular with the over 55s (earning a 74% rating, compared with a solid 66-68% for all other groups aside from the damning 16-24s).

Overall, the impression given is that **Doctor Who** had lost sight of its target audience: children enjoyed it, but didn't really care about it; thirty year old parents, but this could easily mean that new parents think their children should be watching **Doctor Who**, just as they once did. The bulk of the audience liked having **Doctor Who** around, but weren't sure it was still for them, or if they could actually be bothered to watch it.

And here's the most curious aspect of the audience research…The over 55s consistently gave the highest ratings to individual actors and aspects of the series, yet they were the only age group where a majority didn't want another series (and interesting, the 12-15 year olds were also unenthusiastic about another run, despite being the other generally supportive age group elsewhere).

After swimming among the figures for a little while, you start to drown in interpretation. Any attempt to interpret statistics is dangerous, and as its title suggests the conclusions of this article as prone to bias as any other. For the analysts at the BBC, **Doctor Who** was merely the latest in a list of 150 series to be assessed that year, and it's unlikely they paid much attention to the qualities which have made it a commerical success for another fifteen years. But did their comments have actually any influence on the BBC's highest levels?

In late 1986, Michael Grade decide to authorise another season of **Doctor Who**, with the same producer and companion, but a new Doctor, whereas the audience report (while potentially damning towards Colin Baker) clearly called for a new direction which would recapture the series' past success, and a rethink of Melanie.

But then again, this audience research report is dated 23rd March 1987… by which point the decision to sack Colin Baker was four months into the past, and Michael Grade was already en route to Channel 4, leaving **Doctor Who**'s future in other hands.

EXTERMINATE HIM!

Doctor faces his greatest peril—from Beeb bosses

EXCLUSIVE by TONY PURNELL

Familiar faces who could be back as Who

If it ain't broke, don't fix it. But what happens when someone starts fixing something that is not inherently broken? Continuing their turbulent trawl through the history of mid-Eighties BBC, *KEVIN DAVIES* and *JEREMY BENTHAM* document how an unpleasant game of musical chairs had sad repercussions for DOCTOR WHO. Not only were the fixers not fixing, they were not even using the same instruction book.

ARMAGEDDON FACTORS

HISTORY IS sometimes defined as lies agreed upon. Someone puts forward a theory. Others enthuse, substantiate and find it neatly fits their agenda, and before you know it, the whole concept has become canon and gets broadcast as evidence of a need to make change. That vision of history works even better if those embracing any new theory happen to be the powerful and the influential, those who can so easily use this new thinking to enforcing their changes.

There's only one little fly in the ointment. Suppose that propounded new thought is, in itself, flawed. In that case, another maxim might well be that two wrongs do not make a right.

Consider Terrance Dicks' claim to have invented a tradition whereby outgoing **Doctor Who** Script-Editors get to book themselves future writing assignments that their successors will oversee. Certainly one can back up this view of **Who** history by noting how the tradition squarely got followed by Robert Holmes and Anthony Read. Nevertheless, while Dicks may have been the first one to articulate such a clause into the job description, in point of fact it was David Whitaker, Dennis Spooner, plus a whole host of other ITC-stabled writers who had been doing such old pal's acts for years beforehand.

In the case of Terrance Dicks, his added piece of **Doctor Who** folklore can easily be classed as 'mostly harmless', and easily countered by forceful personalities such as John Nathan-Turner, who had their own agendas to follow. Far more dangerous is when your lawmaker is someone as senior as Michael Grade.

One of the few facts of Season 23 is that Michael Grade sacked Colin Baker. The reason given was not about money, not about the quality of performance, nor even that the actor had been openly critical of BBC senior management during the hiatus. The perceived wisdom extolled by Grade was that three years in the role was adequate for a Doctor, and that, having completed said sentence, it was time for Baker to vacate the driver's seat. And if you needed to justify such a precedence, look no further than the progressions of William Hartnell, Patrick Troughton and Peter Davison.

Anyone seeking the origin of this new stone tablet might be surprised to discover its source as somewhere as innocuous as the sprawling bays of Television Centre's car park. For it was there, sometime in 1983, that a chance encounter between Troughton and Davison resulted in the former passing on a tip to his successor that doing three years in the part was more than adequate.

From the way Davison would recount the story later, it was truly an off-the-cuff remark Troughton had made. Troughton had been ready to move on a year before, and after 120-odd episodes he resisted the beseeching of Peter Bryant to sign up for a fourth season. The fact that William Hartnell had similarly done three years was pure co-incidence. Here it was Hartnell that was keen to stay while his Producer Innes Lloyd felt he should retire from the series, if only on health grounds. Nevertheless, by his own account, it was Troughton's words that stuck in Peter Davison's mind when he made his decision to stand down after three seasons, even though his own episode count was only around half what Hartnell had achieved in the same period.

So it was then that Michael Grade took this three year theory, made it a guideline and issued it to John Nathan-Turner as the official edict for why Colin Baker should not continue as the Doctor in 1987. And this is all irrespective of the facts that Baker had only really done one season and a half.

But is there a truth that is missing? Probably there is, and Michael Grade is the only one who can supply it. But to date not even his own autobiography, published in 1999, reveals it. Certainly what is true is that touting the three year rule as gospel belies the fact that the two most commercially successful Doctors of all time, Jon Pertwee and Tom Baker, had notched up eleven years between them.

What then of another possibility, that Michael Grade just did not like Colin Baker as the Doctor. Certainly the entertainment industry is one of only a few bodies left where executives can wield almost god-like powers of hiring and firing. Witness the treatment of ratings winning variety performer Dickie Henderson during the 1960s. Henderson's half-hour shows, part sit-com, part stand-up comedy, were big crowd pullers for ATV, which was controlled by the Grade family. On one of his live shows Henderson did a routine about show business agents that included some vaguely anti-Semitic content. Almost overnight his show was dropped by ATV, his contract voided and Henderson found himself out of work for the next seven years, with no agents willing to represent him. It was a strong lesson in the power of the media moguls and their willing hangers-on.

My mid-1986 Michael Grade's star was still in the ascendancy at the BBC. Enjoying the patronage of BBC Chairman Stuart Young, he was rewarded for his astute management of funds in 1985 by being appointed to the position of BBC TV Director of Programmes in June 1986. Effectively this was a promotion that combined the BBC1 and BBC2 Controllers' roles, thus giving Grade total responsibility for content across both channels.

He did not have it quite his own way though. A year earlier the Thatcher government had set up the Peacock Committee, charged with examining all aspects of BBC funding. Among their recommendations, published in November 1986, were a freezing of the license fee at £58 until April 1988, and a ruling that 25% of BBC TV output should be outsourced to independent programme makers.

Inevitably the consequences of these moves were further belt-tightening, redundancies at management level and more cut-backs of in-house production.

But Grade was a smart cookie. He had anticipated a lot of these findings and had already pared back a lot of production scheduled for 1986. One high-profile casualty was the planned third series of **The Tripods**. Not only was the production office closed down, but the series was left at the end of season two with a downbeat ending suggesting all the events of the last 25 episodes had been in vain.

In such a climate **Doctor Who** could easily have fallen victim to the same fate. It didn't because essentially the BBC did not want to lose the revenue it accrued from the programme. It is not inconceivable that an external programme maker could have offered to complete **The Tripods** for the BBC as part of the 25% outsourcing arrangement. Quite rightly, though, the independent company would have demanded a slice of the sales and merchandising rights, and if their negotiating stance was strong enough, they might even have asked for that to include revenues from seasons one and two as well. While this might not have bothered Grade in the case of **The Tripods** — and for a while there were strong rumours of a 90-minute TV movie to wrap the show — the income from **Doctor Who** was another matter. As well as lucrative foreign sales, the fast burgeoning home video market was already indicating **Doctor Who** titles as consistent high sellers.

The commercial arguments, and thus Grade's overriding instinct, suggested that **Doctor Who** needed improving without pumping more money into it. A readily available template for him to use was **EastEnders**. Launched in 1985 this London-based soap had been an immediate hit. In terms of its production organisation and its audience profile, it was also a very close cell mate of **Doctor Who**.

A powerful contributor to the success of **EastEnders** was the character of pub landlord, Den Watts. Plucked from the aftermath of a prison sentence where Lousie Jameson had tutored him in acting and from a role as henchman to Davros, Leslie Grantham took the part of double-dealing Dirty Den to heights of media and audience acclaim within a year. By the autumn of 1986 **EastEnders** was even tilting at the ratings number one spot held for years by **Coronation Street**.

Dirty Den proved that a character with the right personality, played by the right actor, could make it big in a short space of time. Such had been the hopes too for Colin Baker as the sixth actor to play **Doctor Who**. Dressed in the style of a free-wheeling galactic entrepreneur, it was hoped that Baker's Doctor would combine the largesse of a British eccentric with the flair of a Mississippi boat gambler. Except that he didn't…

For whatever reasons the Colin Baker Doctor did not score it big with general public audiences. True, he attracted and retained a loyal cult following of fans, both here and abroad. True, he was immensely popular as an event and convention guest, due mainly to his finely honed wit and a sparkling personality. But whether for reasons of writing, costuming or direction the Colin Baker Doctor just did not command mass audience affection and loyalty in the way that Jon Pertwee had after THE CLAWS OF AXOS or Tom Baker had from THE ARK IN SPACE.

All the supporting evidence points to Grade's decision to axe Baker not being made public knowledge - not even to John Nathan-Turner - until late Autumn 1986, by which point agreement to fund production of a season 24 had been made and, if records are accurate, the decision taken to retain Bonnie Langford.

The big question is Jonathan Powell's input to the equation. As Head of Series and Serials the managerial responsibility for **Doctor Who** was his. Any blessings to nominate new Doctors, new companions or even new Script-Editors had to come from his office. And there is evidence to suggest Powell was keeping more of a proprietorial eye than before. His three-page memo slamming Robert Holmes' THE MYSTERIOUS PLANET was the first script content communication the **Doctor Who** office had received from the powers that be in years, and it was not one that would be repeated.

On a day-to-day basis Jonathan Powell was John Nathan-Turner's boss. He was also boss to all the other in-house drama producers, such as Ken Riddington and Vere Lorrimer. As such he was principle overseer to what was, by late 1986, a rapidly shrinking club. The changing nature of the BBC meant he was spending a great deal of time bidding farewell to outgoing staff producers or briefing incoming freelancers on new assignments. In short, he was a resource manager but not a personnel manager. He could assign and book Producers for productions, but he did not look after the Human Resources portfolio of who was staff and who was not. That kept in place a curious anomaly which did have a bearing on **Doctor Who**'s future.

What that meant in practice was that Powell kept the book on what drama productions the BBC would commission in a given year. He could also nominate and appoint Producers to those productions. But, while he could go outside and hire freelancers he also had to make full use of his staff producers for cost saving purposes.

John Nathan-Turner, by the time Season Twenty Three had wrapped production, was a man keen to move on from **Doctor Who** to somewhere new within the hierarchy of the BBC. What he did not feel confident about doing was resigning and going freelance. Powell's stark choices were either to assign Nathan-Turner to a new show, risk the wrath of the unions by dispensing with Nathan-Turner's services even though there were still shows he might handle, or keep him on **Doctor Who**. As historians would later unanimously agree, Powell chose the latter option even though, arguably, it conflicted with Michael Grade's hopes for the series. Effectively, Grade had the power to drop the show and insist on cast changes if it was to return, but Powell decided who made it.

Reading John Nathan-Turner's memoirs in ***Doctor Who** Magazine* it is apparent the man was genuinely shocked by Powell's instruction that he should to continue producing **Doctor Who** in 1987. He had wanted to go. He was prepared to go. He was expecting to go. Put into that context his subsequent comment to the fan press about being "persuaded to stay" was far more a face-saving way of saying, "I've been told I'm not going anywhere else".

That re-appointment set the seal on **Doctor Who** for the next three years. It also brought to an end attempts by the sixth floor to meddle in the affairs of **Doctor Who** until that fateful day in 1989 when the corporation decided to rest the programme while it decided on "…the best way to steer the series through the Nineties".

It is tempting to suggest Michael Grade would have pushed for more changes, either for better or for worse, as the schedules for 1988 came up for review. Long before then another round of BBC musical chairs had engulfed him. In August 1986 Stuart Young, the BBC's chairman and Grade's patron, died. Into his shows stepped Marmaduke Hussey who, appointed Michael Checkland as the eleventh Director General of the BBC after forcing the resignation of DG Alasdair Milne, a BBC-man of the old school. Although Checkland would approve one of Grade's suggestions, bringing in his one time associate from LWT John Birt as the new Deputy Director General, Grade adamantly disagreed with his boss over two appointments made in October 1987. Arguing that too much weight of responsibility was on Grade's shoulders, Checkland promoted Jonathan Powell to the position of Controller BBC1 and Alan Yentob as Controller BBC2.

Disgusted by what he perceived as BBC establishment subverting his mandate through adding layers of extra management with powers of veto and control, Grade vociferously announced his decision to quit the BBC in November of that year. He went on to join Channel 4 as Chief Executive in 1988, a position he retained until 1995. In 1992, at the Edinburgh TV Festival, Grade would famously attack his former employers, branding them as civil servant toadies, more interested in preserving status quo hierarchies than in forcing through changes that would benefit the future of broadcasting.

By then, of course, **Doctor Who** was gone. Colin Baker's successor, Sylvester McCoy, was deemed to have done his mandatory three years and by 1989 nobody at the BBC had a clear vision of what they wanted from the series.

Perhaps the final word should go to the justifiably aggrieved Colin Baker, who best summed up his role in the game during an interview conducted in May 1987 by Michael Sibley.

"I felt I had been treated unfairly and badly. I thought I was a pawn in a game of publicity and power politics played by Michael Grade. I thought he had got to a point where he had criticised the show so much that he had to be seen to do something, and the most overt thing he could do was change the Doctor, because that was the one thing that would get all the publicity.

"It seems perverse that the Doctor wanted to stay, so he should go, but the Producer wanted to go, so he had to stay… That strikes me as the action of someone who doesn't have the programme's best interests at heart".

Kevin Davies/Jeremy Bentham

Baker: Quitting

Search is on for seventh Dr Who

By LEON SYMONS

THE search for Dr Who Number Seven started yesterday when actor Colin Baker left the role after three years of time travel on the popular TV series.

Last night stories of behind-the-scenes rows were denied. But a spokesman said the BBC was "sorry" that Baker will not appear in the next series.

Colin, 41, revealed yesterday that he has turned down the offer for him to play in just four of 14 new planned episodes.

His agent Barry Burnett said: "Colin decided he did not want to accept the BBC's offer.

"He loved playing the part but does not wish to continue for only four more episodes."

Shelved

Colin took over from Peter Davison. But he appeared in only two series when the programme was shelved for a year by controller of BBC1 Michael Grade.

A BBC spokesman said the actor had been offered four episodes because normally the Doctor is "regenerated" in the middle of the series.

"Now we will have to start afresh at the beginning of the next series with a new Doctor Who," said the spokesman.

ENIGMA THIRTEEN

THE VALEYARD remains an enigma. Thanks to the chaotic circumstances under which TRIAL OF A TIME LORD was produced, few fans can agree about his nature, with even the one definite statement from the Master remaining open to question. To misquote **Not the Nine O'Clock News**, "When two or three fans are gathered together... they'll come up with half a dozen theories about the Valeyard."

Reflecting this, the original guidelines for Virgin's **Doctor Who** range put him off limits (though this didn't stop the authors using him as the lynchpin of the Sixth Doctor's psyche), firstly because "he's a continuity nightmare", but also because "he's a very boring villain."

Well up to a point, Lord Copper. If the Master's claims are taken at face value, then the Valeyard is the most clichéd of villains — the hero's evil alter ego, who's bad simply because the Doctor is good. The Valeyard's comments about ridding himself of the Doctor's goodness in part fourteen do seem to support the Master's claims. But both of them have good reason to lie, or simply mislead, and thanks to the variety of writers working on the season the Valeyard's motives and origins are open to more intriguing interpretations.

One of the most bizarre suggestions would rename THE ULTIMATE FOE as *The Two Masters*, by suggesting that the Valeyard isn't actually the Doctor at all. He's actually a future incarnation of the Master, working with his earlier self to put the Doctor off balance. More the product of wishful thinking than any actual evidence, the transmitted episodes do little to support this suggestion.

So, let's take it as read that the Valeyard is the Doctor... but what's his actual nature? Is he a genuine physical incarnation, as seems to have been Holmes and Saward's intention in their version of episode fourteen, or merely a projection? The original outline for the Trial does seem to suggest that both the Valeyard and the Inquisitor are projections of Time Lords from the future, and there's nothing to prove the Valeyard actually has a physical presence in any episode. He merely presses buttons which trigger the Matrix screen, something his Matrix-linked mind could also do, and there's actually one piece of compelling evidence which suggests he has no physical existence — the fact that there's no route he could have taken from the prosecution box to the doorway behind the Doctor when he flees the court, yet he somehow does so! Still, PLANET OF THE SPIDERS shows that the projection of a future incarnation can have physical form in any case...

So what about the Valeyard's motivations? The suggestion accepted (and also rejected) by the Virgin books is that stated by the Master: that the Valeyard is an expression of all the Doctor's suppressed evil. After several books which deal with the sixth Doctor's attempts to find a way to avoid his fate (including the ironic suggestion that, having sacrificed his sixth life in the belief that it's this incarnation's arrogance which will become the Valeyard, the Doctor causes the birth of the ruthless seventh Doctor who's the Valeyard's true progenitor, and that this may have been the Valeyard's aim in intervening when he did), the idea's taken to its logical conclusion in the BBC novel *Matrix*, which portrays the Valeyard as The Ripper, a figure who's used the buried resentments of the Time Lord minds stored in the Matrix to change Earth's history for the worse, and who seeks to make all the Doctor's incanations avatars of himself. This Valeyard, who gets the seventh Doctor to murder Jack the Ripper's victims, is genuinely deserving of the title 'the Ultimate Foe'.

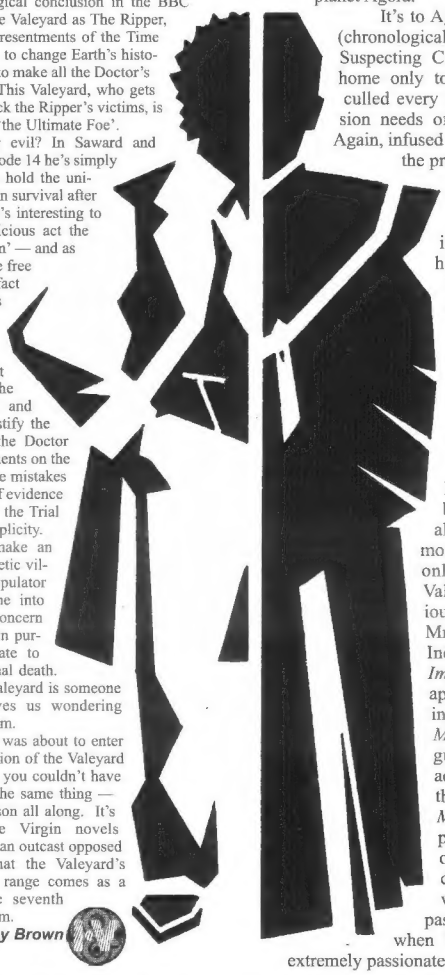
But is the Valeyard truely evil? In Saward and Holmes' original outline for episode 14 he's simply a desperate old man, willing to hold the universe to ransom to secure his own survival after the High Council betray him. It's interesting to note that this is the most malicious act the Valeyard ever commits 'onscreen' — and as it never reached the screen we're free to ignore it, and settle on the fact that the Valeyard never kills anyone (though the Keeper's fate is ambiguous).

Which opens up the most intriguing possibility of all. What if the Valeyard is simply the Doctor — older, disillusioned and more willing to let the ends justify the means? His caustic asides at the Doctor then become self-loathing comments on the way he wasted his youth, and the mistakes he made then, while his choice of evidence finally makes sense. He's using the Trial to expose the High Council's duplicity.

This is a Doctor who'd make an effective but unusually sympathetic villain, someone working as a manipulator behind the scenes, who'd come into conflict with his younger self's concern for the pawns being sacrificed in pursuit of the goals he's desperate to achieve before his imminent final death. Like all the best villains, this Valeyard is someone who's almost right, and leaves us wondering whether we shouldn't support him.

Unfortuantely, **Doctor Who** was about to enter an era where such an interpretation of the Valeyard would be unwelcome. After all, you couldn't have the hero and the villain doing the same thing — even if they were the same person all along. It's perhaps appropriate that the Virgin novels portrayed the seventh Doctor as an outcast opposed by his former selves, and that the Valeyard's eventual entry into the Virgin range comes as a terrible spectre of where the seventh Doctor's schemes are leading him.

Anthony Brown



AFTERLIFE

With his televised life cut short, the Sixth Doctor's response to his trial has become a major theme of his literary afterlife, as *AMANDA MURRAY* explains...

GIVEN THE CATALYTIC EVENTS of the TRIAL and the final revelation that the Valeyard is a shadowy future incarnation of the Doctor, it's unsurprising that this part of the Doctor's timeline would grab the attention of those writers of the "too broad and deep for the small screen" variety.

Indeed it's this dark side that seems to have particularly attracted contributors to both the Virgin and BBC missing series to explore the sixth Doctor's adventures directly after TRIAL OF A TIME LORD and the events leading up to his inevitable meeting with Melanie Bush .

According to Steve Lyons "the 'aberrant Doctor' idea was an interesting one, which was badly mishandled. More could have been made of the Valeyard, given the timing of his appearance. He could have been used as a timely warning to the Sixth Doctor of what he was becoming." Indeed fear of becoming and meeting his potential for evil is what drives the Doctor at the beginning of *Time of Your Life*, the first of Steve's novels and the first set after TRIAL. "I started *Time of Your Life* with a Doctor who, having seen his possible future self (none of that 'amalgam of his evil side' crap) has become aware of his failings in this incarnation. He has become a hermit, not trusting himself to do the right thing and scared of what he might eventually turn into."

In *Time of Your Life* the Doctor, still being manipulated by the Time Lords, ends up involved in the affairs of the planet Torrok where the residents are forced to watch TV shows all day, which are mostly infused with violence. Here he meets two new travelling companions, tragic Angela, who abruptly meets her doom during the course of the story, and Grant Markham, a computer programmer originally from the planet Agora.

It's to Agora that the Doctor heads in the next (chronologically speaking) novel *Killing Ground*. Suspecting Cyber-activity the Doctor takes Grant home only to find the planet's inhabitants being culled every three years to feed the Cyber-conversion needs of a desperate and failing cyber-race. Again, infused with violence the Doctor wrestles with the problem of intervention and its ramifications and in one memorable section, when dangling from a rope, actually contemplates whether it would be easier to just let go, to prevent him from hurting people with his actions. However, over the course of both Lyons's novels, the Doctor realises that doing nothing isn't an option, and despite wrestling with his conscience and resorting to violence when it's necessary he finally overcomes his self-doubt. Although, as Lyons says, "the Valeyard is still a possibility. He has to be careful."

Mission Impractical, by David A McIntee, the most recently published, but chronologically next, instalment is also closely linked to the TRIAL season, most obviously because it includes not only Glitz and Dibber but also the Valeyard himself, here indulging in nefarious activities under the nom de plume of Mr Zimmerman, head of Chronodyne Industries. Also interestingly *Mission Impractical* features the first novel appearance of Frobisher, the shap-shifting Whifferdill from the ***Doctor Who Magazine*** comic strips, who favours the guise of a penguin. Indeed, David admits he was mainly trying to portray the Sixth Doctor of the ***Doctor Who Magazine*** comic strip. He says "I had a problem with the way he was handled on TV, but eventually came to the conclusion that this Doctor's main feature was passion. Not necessarily a good passion, and extremely changeable, but when he got a bee in his bonnet he was extremely passionate about it. I'd hope that that's where the character was headed — instead of being a loud boor, he indulges every emotion to its fullest extent, revelling in them — and this can so easily be taken the wrong way by people he meets when he's in a bad mood."

Perhaps a lot less focused on the Doctor's fear of what he might become, *Mission Impractical* never-the-less gives us a focus on what happened after TRIAL. David took Glitz's statement in THE ULTIMATE FOE that he and the Master had collaborated as the excuse to assume that the Ravolox era **wasn't** his native time period, and we get to find out just how he goes from being trapped in the Matrix to how he came to be captain of the Nosferatu, and also explains how Dibber met his untimely demise.

Again lighter in tone but still focusing on the Doctor's attempt to avoid becoming the Valeyard by altering the course of events leading up to his meeting with Mel, *Business Unusual* by Gary Russell features a Doctor that begins to accept that he can't avoid the future. No matter how hard he tries he can't avoid meeting Mel, most memorably in the scene where he realises he's actually in her house and he begins to fear that he's heading straight for the timeline where he becomes the Valeyard.

However as they both work together to combat SeneNet, teaming up with the Brigadier and encounting a vast swathe of continuity references, he can't help but begin to like Mel. This is very easy to accept as Russell's portrayal of Mel as intelligent, assertive and ethical without being overtly superficial, which her seem the ideal counterpoint to the Sixth Doctor, as well as a more fully rounded character than she ever was on screen. In the end he can't manage to discourage her and she ends up stowing away, forcing him to set aside any fears of his possible future and accept her as a companion.

Finally, although published after *Time of Your Life*, Craig Hinton's *Millenial Rites* takes the Doctor and Mel to Earth at the end of the twentieth century, ostensibly so Mel can attend a reunion. Unfortunately things don't end up going to plan as evil Ashley Chapel, head of I^2 , plans to summon the alien entity Saraquazel using the Millenium Codex, a powerful computer program. Meanwhile Dame Anne Travers, convinced Chapel is trying to bring forth the Great Intelligence inadvertently summons it during her attempt to banish it with arcane knowledge. As Saraquazel and the Great Intelligence accidentally merge the world fuses into a magical realm, its physical laws rewritten and governed by the Technomancer Melaphyre (Mel), the Hirophant Anastasia (Anne Travers), and the Archimage Ashmael (Ashley Chapel). However, as the Doctor becomes more and more influenced by the Magic Realm he finds himself becoming what he fears most, the Valeyard. With a conclusion that nearly involves Mel sacrificing herself to reverse the effects of the Millenium Codex, he vows not to become a grandmaster of chess using his companions as sacrificial pawns. As Mel comments "that just isn't fair." The Doctor replies "the universe rarely is. That's why I'm here."

Hinton's soon to be published follow up to *Millenial Rites, Quantum Archangel* is set after the events of TERROR OF THE VERVOIDS, bringing the sixth Doctor's adventures to a point clear of the emotional baggage of the Trial. However, as Craig comments "In both books, he is beginning to realise that he has to influence matters on a cosmic scale, but doesn't have the conscience for it. He is terrified that he will become the Valeyard. He is prepared (in *Millenial Rites*) to let someone die rather than surrender to becoming the Valeyard, but his innate goodness finally wins through. In *Quantum Archangel*, he is given godlike powers, the opportunity to set everything to rights. He is a great believer in the destiny of human beings. The sixth Doctor simply cannot do it. He resents the Time Lords — he is starting to see that they are beneath him. Basically, he is becoming the seventh Doctor but doesn't want to."

The last demonstration of this comes in Steve Lyons' *Head Games*, a seventh Doctor novel from the Virgin range which shows Mel's disgust at what the Doctor has become, but was originally to have featured a dream sequence depicting the seventh Doctor's 'murder' of his vacillating predecessor...

Amanda Murray

FOUR INTO ONE

THE TRIAL OF A TIME LORD is an enjoyable season, says *ANTHONY BROWN*. Unfortunately, it isn't the shot in the arm *Doctor Who* needed, or an effective story in its own right.

THE TRIAL OF A TIME LORD is a failure — the clearest failure in **Doctor Who**'s history, in that it had a clear and simple task ahead of it — to restore **Doctor Who**'s place in the viewers affections and boost the series' flagging ratings — and it demonstrably failed to accomplish it. Almost a third of the previous season's viewers failed to return, dropping the ratings far below the worst figure of recent years, and behind the scenes things are hardly better, with a producer who wanted to leave forced to stick around while his script editor walked out in a burst of ill-tempered publicity rarely seen in television's fifty year history. Even the one undoubted achievement of the season — the transformation of Colin Baker's Doctor into a sympathetic hero with a genuine affection for his companion — was to be thrown away as Baker himself was shown the door.

Well, that's got that over with. But once freed from the expectations of the time and viewed on its own merits, the TRIAL is a darn sight better than you tend to remember. It is however, very much business as usual, which is exactly what wasn't wanted, and it fails to satisfy as a single coherent story.

It's also instructive to compare it to the season it replaced. Looking at the three stories with completed scripts which were about to enter production (see *The Lost Season* supplement), it's clear that a good deal of rethinking has gone on, largely for the better.

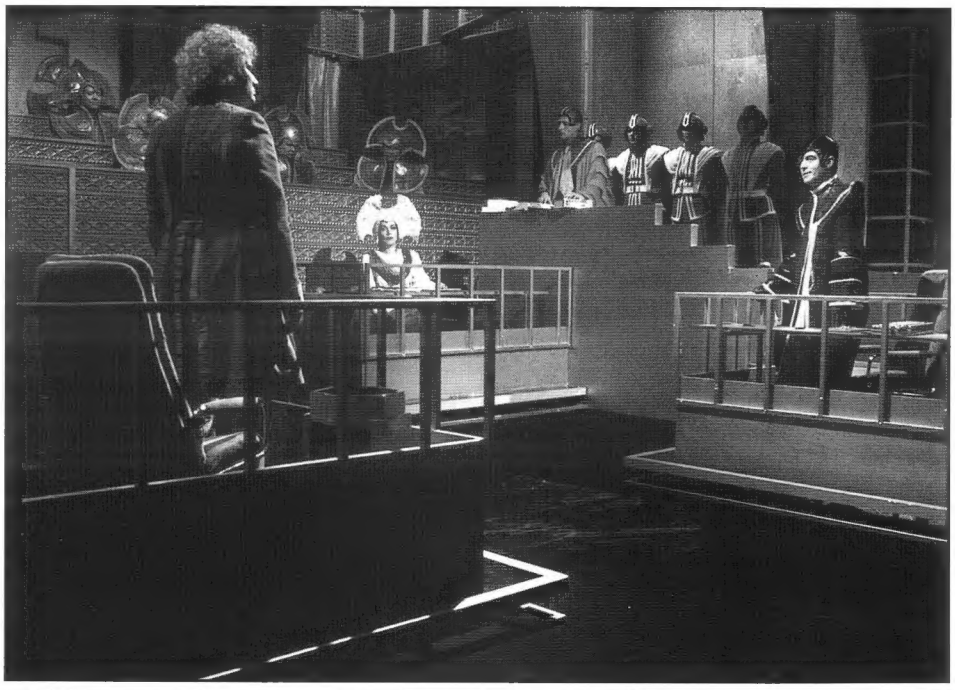
The 45 minute format would clearly have remained a handicap to the original Season Twenty Three, with the writers tending to expand what would be the opening instalment of a four-part story into a 45 minute episode, holding back the Doctor and Peri's arrival at the scene of events until more than halfway through the script. *The Nightmare Fair* is an honourable exception to this, plunging the pair straight into their Blackpool holiday, but both *Mission to Magnus* and *The Ultimate Evil* include the long sequences of bickering aboard the TARDIS which had marred Season Twenty Two.

There are other structural problems caused by the longer format. With obvious cliffhangers such as the first appearance of the Ice Warriors held back until the story's mid-way point, Philip Martin is forced to pad out his opening episode with a sub-plot about a bullying Time Lord which eventually comes to nothing, while the main plots of all three stories seem rather thin, with the single remaining episode giving the writers insufficient room to develop a suitably complex tale. As a result, all three scripts feel like two-parters whose episodes have been stretched, whereas all the TRIAL stories leap straight into the action and feel worth their length.

The Doctor's changeably violent nature is another hold-over from Season Twenty-Two which is largely missing from the TRIAL season, MINDWARP notwithstanding. In *Mission to Magnus* he's reduced to a snivelling coward by the arrival of Anzor, a Time Lord who used to bully him at school, and turns ice burners on the Ice Warriors attacking him, while *The Ultimate Evil* sees him under the influence of artificially induced homicidal rages. Colin Baker might have been settling nicely into his part by the end of Season Twenty Two, but the next season would have continued to pursue the dead-end plot motif of the violent Doctor.

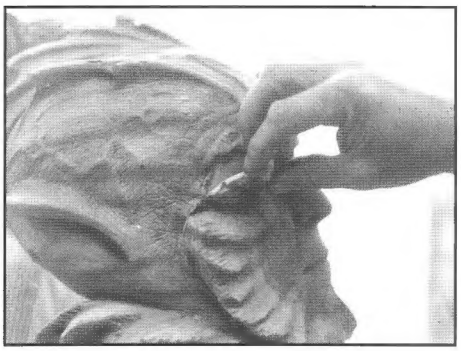
Of the three tales, *The Nightmare Fair* is the standout script. Much of the plot is simply padding, with Peri led off on a wild goose chase while the Doctor languishes in prison, but with Colin Baker and Nicola Bryant's chemistry coming into its own the Blackpool sequences clearly have the potential to catch the spirit of CITY OF DEATH, while the Doctor's final confrontation with the Toymaker have become a GENESIS-like defining moment for Colin Baker's portrayal, particularly with an actor of Michael Gough's talents for him to work with.

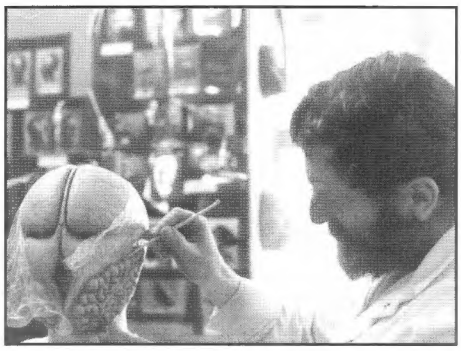
The Ultimate Evil is every inch a traditional **Who** story, (to such an extent that the presence of a Central Computer which provides an artificial conscience and a threatened ruler called Abatan makes you wonder if Wally K Daly saw THE KEYS OF MARINUS as a child), and its success would have been entirely dependant on the strength of its direction. It certainly

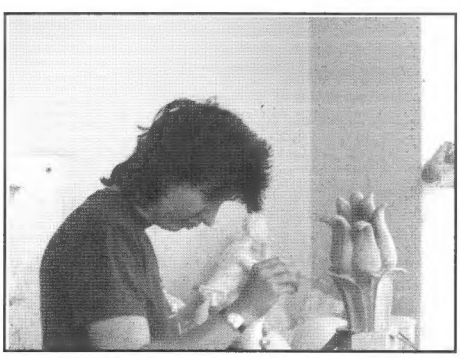


More About...

Special effects creators Mike Kelt and Peter Wragg at work on costumes for THE TRIAL OF A TIME LORD (Photos ©Tim Robbins)







has the potential to become a prime TIMELASH, and its script bears strong similarities to the ill-fated Season Twenty Two tale — a court ruled by tradition, about to go to war with its neighbours, and a scheming deputy who could become prime ham in the hands of a misguided actor. The excessive similarity of the villainous Dwarf Mordant to his fellow businessman Sil is also worrying.

Yet such stories have been notable successes in the past. The atrophied traditions of the Tranquelon court echo Traken and Kaldor, not to mention Manussa, and Fiona Cumming's seat in the director's chair raises the chance that *The Ultimate Evil* might have been more like SNAKEDANCE and THE KEEPER OF TRAKEN — a studio bound tale where the atmosphere and acting managed to create a genuinely realistic world.

Mission to Magnus, on the other hand, is less promising. EARTHSHOCK aside, the series hadn't had much luck with reprising old enemies in recent years, and the possibility that the already battered Ice Warrior costumes from THE MONSTER OF PELADON might have made a lumbering return could easily have produced another WARRIORS OF THE DEEP. Phillip Martin's novelisation of his script feels like a sketchy early draft, which leaves the mechanics of the many Ice Warrior attacks up to the director. Get them right, and *Magnus'* flimsy plot might have made for an exciting romp, but if mishandled they could have produced an embarrassment saved only if the performances were as flamboyant as those in MINDWARP. The comparison seems as an apt one, as it's easy to imagine Brian Blessed as the hirsute Salvakian leader Ishka, and Alibe Parsons as the Magnusian leader the Rana.

Enough of the season that wasn't — what about the one that was? THE MYSTERIOUS PLANET is very much a victim of expectations. The first story for 18 months — an unimaginably long interval at the time which now seems like the blink of an eye — where the near deified Robert Holmes would reinvent the series for a new era. Once you consider what might have been, it could be said he that did, but did so by producing a very traditional tale that could have been produced anytime in the last twenty years. It's lightweight fun rather spoiled by the insistence on including a threat to the entire universe, with rather effective direction on the location work, and a flatter style in the studio.

Unfortunately, the studio material includes the all important TRIAL scenes, and it soon becomes obvious that despite the magnificent efforts of Michael Jayston, these aren't going to contribute much. It's disturbing to hear of the studio mix up which forced Nicholas Mallett to record these on the run, as more creepy lighting and slightly better pacing might have given them the air of genuine menace needed. As it is, the impressive modelwork of the opening sequence is somewhat undermined by the design of the following scenes… and of course, the tone set in the first story had to be carried over into the next eight episodes.

That funds weren't available for a remount of such crucial elements seems to prove that the upper echelons of the BBC attached little real importance to **Doctor Who**'s revamp, and Jonathan Powell's infamous memo on THE MYSTERIOUS PLANET did little to help. Throughout, Powell seems determined to remove any enigmatic elements from the script, replacing them with explanations and basic plotting (the loss of Holmes' original plan to leave the Doctor in the dark, unaware that he's facing trial until the end of episode one, is particularly unfortunate, as it increases the sense of danger and might have formed a link between the minimalist Gallifrey of THE WAR GAMES and the finery of TRIAL). However, he does identify a key weakness in the script and the season as a whole — the lack of any clear explanations of what's actually going on. Saying "Stay tuned!" is all very well if you've got the explanations ready for inclusion in the final episodes, but as it is, it beggars belief that the writers and producers began production of the season without any clear idea of how the three stories would tie together in their grand finale.

Instead each story is something of a stand-alone, though the TRIAL sequences in MINDWARP and TERROR OF THE VERVOIDS are better integrated into the main plot. As mentioned in **IN-VISION 87**, it's a tale which divides opinion completely, though it's difficult to deny that it would have held together bet

ter if someone had worked out the true explanation for the Doctor's behaviour. As it is, that flaw isn't enough to stop it being easily the best tale of the season, with entertaining and occasionally touching performances from Brian Blessed, Nabil Shaban and Patrick Ryecart, excellent direction, music and lighting, and a superb departure for Peri given an extra edge by the damning comments of the Valeyard. At least, that's my opinion, and I'm sticking to it.

Considering the chaotic circumstances of its production, TERROR OF THE VERVOIDS is also a rather impressive piece of work. Pip and Jane Baker's script is no masterpiece, particularly as a whodunnit, but from Sherlock Holmes onwards the actual solution to a mystery novel has often had little to do with the enjoyment of the overall story. The characters, escapades and events can be as important as the actual puzzle, which is why so many of them hold up to repeated reading where a story with a single brilliant twist wouldn't. In the same spirit, the Bakers use their Agatha Christie foundation as a McGuffin to bring together a motley group of conflicting plotters who drive on a series of set-pieces, some of which are impressive, some a little strained, but all of them generally enjoyable.

Bonnie Langford is a more problematical matter, but Melanie's faults have more to do with John Nathan-Turner's original outline for the character than Langford's actual portrayal. Though she brings many of the brash showbiz qualities her detractors had dreaded to the part, they're clearly the result of a character outline which puts too much of Langford's established image into Mel, instead of creating the acting role she should have been given. When away from the carrot juice and the forthright protestations of honesty, Bonnie Langford makes a promising debut which could have developed into a more successful character with the right support.

For all involved there were more urgent problems than nursemaiding the new companion. In episode thirteen, we finally get a revelation which shakes up the entire series, and it's an idea worthy of the Robert Holmes who recreated the Time Lords and became the dominant influence on the series for almost fifteen years. That Michael Jayston didn't know he was playing a future Doctor until he got the script for part thirteen is astonishing, as right from the start there's a Doctor-ish quality to his performance, down to his habit of tugging at the lapels of his robes. The court scenes have a real edge here, despite the distinctly dodgy plot device whereby Glitz and the Master simply blurt out the truth about Earth and the Doctor's destinies.

Unfortunately, the final episode is the only one which truly disappoints on reviewing. Though it's an immensely enjoyable romp it needs to be more than that, because this is the concluding episode of an epic, the longest **Doctor Who** story ever made, which has just shaken up every thing we thought we knew about Earth, the Time Lords and the Doctor himself. It's expectations again, but while its astonishing anything made it to the screen at all given the behind the scenes turmoil, a rollercoaster ride isn't quite enough to satisfy.

Behind the scenes, of course, the rollercoaster had been even more extreme, with John Nathan-Turner and Eric Saward's ill-fated partnership finally coming to a ill-tempered end. The long-drawn out soap opera has already been charted in previous issues, and it's difficult not to conclude that both sides were at fault, Saward for not accepting that he wasn't going to get the Sixth Doctor right, Nathan-Turner for not consulting his script-editor over the casting as his predecessors had done.

Coming after the horrendous collapse in **Doctor Who**'s ratings — this was supposedly a series on trial for its life — the publicity surrounding Saward's departure and the chaos behind the scenes could have been the last nail in **Doctor Who**'s coffin. Quite why a series in such chaos, which had clearly failed to revive its hold on the public, got another chance after all is difficult to understand, but it did. And for better or worse, it was never quite going to be quite the same again.

COURT DOCUMENTS

THE DOCTOR WHO PRODUCTION TEAM obviously spent a lot of their budget on that really impressive opening shot of the TARDIS being sucked into the Time Lords' space station, so it's really a shame that WH Allen didn't bung Terrance Dicks an extra £30 to augment the script direction "It was a graveyard in space" into something a little more impressive opening-line wise…

One gets the almost immediate impression Terrance had absolutely no idea what was going on, and as the only person not to be adopting his own script, due to Holmes' untimely demise, that was always likely. This was later backed up in an interview in ***Doctor Who*** *Magazine* years later when Terrance admitted "Pip and Jane Baker phoned me up because they were doing one of the later books, and asked me if I knew what was going on. 'I've no idea!' I told them." (Terrance Dicks, interviewed by Peter Griffiths, ***Doctor Who*** *Magazine* 273, January 1999) Although that gives the others who did novelise their work no excuses …

Terrance's one and only sixth Doctor novel was neither good nor bad : it's hard to make something good out of an indifferent script. Chocablock full of Dicks-isms, ("beaky nose" being one classic that's stretched through Terrance's entire who-writing career), and "cat-like around the eyes."

Unfortunately in the same way as THE MYSTERIOUS PLANET set the whole tone for the televised series, its printed counterpart does exactly the same for the book range; just as confusing and hard to follow as on screen, but without the occasionally imposing set pieces and delightfully melodramatic acting cameos that made TRIAL visually bearable. Glitz and Dibber come out best of all, not surprising given the years of experience Dicks has had at novelising Holmes's numerous colourful double-acts.

The end of the novel kind of sums it up – one big bunch of questions waiting to be answered.

However the novelisation of the next instalment didn't really address any of those questions and did nothing to elaborate on or to untangle the big lumpen web that is MINDWARP. Perhaps of all four novels *Mindwarp* was the one where there was the most potential to redress the confusion, to expand on some of the characters and most of all to perhaps create a more plausible reasons why Peri would finally end up becoming Yrcanos' Queen.

MINDWARP completely broke with the jacketing style of the other three books in the series. The other three have a uniform blue back and spine with the seal of Gallifrey below the blurb and a prominent diagonal flash on the neon-logo-ed front declaring the books to be "The Trial Of A Time Lord". Published more than three years later than the others, MINDWARP bears the McCoy era logo and frankly awful Mentor montage cover art. As **Doctor Who** cover artist Alistair Pearson commented in an interview shortly after it was released "If I was Philip Martin I would have kicked up merry hell about the cover." (*DWB* 76, 1990)

To be honest though it isn't really a book that deserved better artwork… Reflecting his confusion over the final script, Martin's novelisation adds little to the transmitted story, aside from the exact spellings of Yrcanos' various expletives, and the revelation that he and Peri were returned to twentieth century California by the Time Lords, where they lived in domestic bliss off his earning as an all-in wrestler.

Considering that TERROR OF THE VERVOIDS embodied the classic Agatha Christie who-dunnit spirit on screen, one would have thought if anything it would have worked even better in the traditional thriller medium of print. Sadly this was not the case, and certainly the uneasy on-screen tension built into the first two episodes of this adventure are quite lost in the pages of the story in written form, and the denouement fizzled out into even more of a damp squib ending.

The characters are distinctly two-dimensional, they're just names on paper with little motivation. If you thought they were stark on TV then in print they reach minimalist proportions, which is a shame as the opportunity for expansion and the creation of fully-rounded, fleshed out characters was there, but no one apart from Commodore Travers and Professor Lasky are given some sort of reasoned agenda for their actions.

As this is Mel's first appearance, it would have been good if a little more character exploration could have been done: she is still very much a "notes scribbled on the back of an empty fag packet companion". Although, whilst but there is nothing in the novel that isn't revealed on screen, at least what sparse character there is at least makes her seem bright, assertive and inquisitive. Even if she did have a tendency to "quip", "bubble" and have "piping tones", it was certainly faithfully Langford-esque.

Annoyingly the cutting backwards and forwards between the courtroom and the events on the Hyperion III is if anything more frequent in the book, than on TV, the incessant interjections by the Valeyard being completely unnecessary and disruptive to the flow of narrative. However, the court-based epilogue isn't lacking in impact and has perhaps the strongest hook into the final part of the quartet of all the preceeding books. Unsurprising considering the next installment is also a Pip and Jane Baker production …

The Ultimate Foe is by far and away the best of the season's novelisations. Which is almost bizarre given its predecessor was so mundane. The shortest of the four scripts, but undeniably the most worthy of expansion, Pip and Jane embraced it in their own inimitable style and produced something that brought to characters to life and managed to duplicate in text some of the crazy visuals and set-pieces of the final two episodes, grasping all of the good points of Robert Holmes' characters without managing to appear as patronising and wordily pompous as their adaptation of MARK OF THE RANI did.

Popplewick and Glitz easily transfer to print, despite on screen seeming as much a creation of the actors as the writer, but undoubtedly the Baker's greatest effort here is the characterisations of the Sixth Doctor and, surprisingly, the Master. His motivations are finally written down for all to see so he seems so much less of a tacky last minute plot device than he did on television and really, that is perhaps the fundamental underpinning of the book.

It also went a long way towards explaining those last two episodes – something that needed doing as exposition was neglected in the other novels in favour of faithful adaptations of the scripts.

The final nice touch is the addition of an epilogue in which the post-ULTIMATE FOE Doctor drops Mel on the planet Oxyveguramosa so she can carry on her travels with his future self, and he can start travelling on the inevitable path towards their first meeting … But that, of course, is another season — though the same authors…

Amanda Murray

PATRICK TROUGHTON

(1920 - 1987)

In March 1987, a few days after Sylvester McCoy was cast as the latest Doctor, the 'first follow', as he once called himself, died. Anthony Brown and Martin Wiggins recall his career, and influence on the series

PATRICK TROUGHTON was born at exactly the right moment for an actor of his talents. His expressive mobile features and compelling voice made him the perfect actor for the developing world of studio-bound television, and he was young enough not to share the contempt of many established actors for the infant medium. Indeed, he had little interest in what he called 'all that shouting on stage.'

Born on the 25th March 1920 in Mill Hill, London, Patrick George Troughton was sent to Bexhill Preparatory school as a boarder by his lawyer father. The first hints of his future career came when he won the public speaking prize while attending Mill Hill public school, before training at the Embassy School of Acting in Swiss Cottage.

An early success brought him close to death thanks to the outbreak of war. Having won a summer exchange scholarship to attend the Leighton Rollins Studio at the John Drew Memorial Theatre in Long Island, he was returning to Britain from New York when the Belgian ship on which he was travelling was mined off Portland Bill.

His return to Britain led inevitably to military service during the Second World War, in an ironic position given his narrow escape. Commissioned as an officer in the Royal Navy, he trained in Scotland & Newcastle and served aboard North Sea minesweepers, before being given his own Air-Sea rescue command on D-Day.

After demob in 1945, Troughton returned to the stage and made his first appearance in a role he'd play many times across three mediums the next year - as Hitler in a production of *Eva Braun*. Around the same time, he married for the first time, and the first of his six children Joanna was born soon after. Actor sons David and Michael followed in 1950 and 1955, while his second marriage produced Jane, Peter and Mark. During the late 1940s, he worked regularly in the theatre, appearing as the Cobbler in the pantomime *Puss in Boots*, as Satan, and touring Australia with Laurence Olivier's productions of *Richard III*, but after 1953 he abandoned the stage almost entirely, making one apparently final appearance, once again as Hitler, in a 1963 production of Robert Muller's dark tale of the Fourth Reich, *Night Conspirators*.

Instead, Troughton began to concentrate on other media. His work with Oliver led to a role in the latter's film version of *Richard III*, in which Troughton also doubled for the star (and can be spotted on occasion), and in the late 1950s he made the first of many appearances in the Hammer horror franchise, generally, as so often in his film roles, under heavy make-up. In the early 1950s he was a member of BBC Radio's drama rep, but by then he'd already made his first appearance in the medium where he'd do his best remembered work — television.

Ironically given what was to come, one of his first television roles was in the 1948 production of Karel Capek's seminal science fiction novel *RUR*. In contrast to his film roles and much of his later career, many of Troughton's early television roles were heroic figures, including *Robin Hood* himself in a production where, Troughton memorably recalled, the back projected scenery was shown upside down, prompting him to 'suggest doing it on our heads, until I considered the embarrassment it would cause to Friar Tuck.' Another noteable role was as Saul of Tarsus, later St Paul, whose dual nature as vengeful persecutor-turned saint reflected Troughton's skill with multi-faceted characters.

As live production gave way to filmed series, it was the character parts which came to dominate Troughton's CV. This was the era when a careful accent and skilful make-up could allow an actor to appear in episode after episode of any series, and Troughton revelled in it, even managing to play varied roles several weeks in succession on occasions. All this came to a temporary end when, reportedly nominated by William Hartnell as "the only actor on the English stage who could take over the part", Troughton was asked to become the second **Doctor Who**. As has often been recounted, he turned the offer down, but as Innes Lloyd and Gerry Davis persisted and the money rose he gave in, reasoning that if it only lasted six weeks it would still be fun.

Concerned to retain his anonymity, he initialled wanted to play the role under heavy make-up, and rarely gave interviews during his time on the show, claiming that it would destroy the magic of acting.

The strain of producing the series forty weeks a year did eventually tell, however, and some directors heard tales that Troughton was becoming difficult to work with during his time on the show, though his co-stars suggest otherwise. Perhaps mindful of the effect this might have on his ability to win the roles he'd like, and following the advice of his then wife, Troughton gave up the role in 1969, returning to a wide variety of character roles until a heart attack in 1977 forced him to relax a little. By then married for the third time, to Shelagh, he was forced to abandon his plans to reprise a favourite role, Quilp, in the BBC's classic serial of **The Old Curiosity Shop**.

Following on from his brief return to **Doctor Who in** THE THREE DOCTORS, Troughton reprised his role again for THE FIVE DOCTORS and suddenly expressed a willingness to embrace his old role which would last the rest of his life. Becoming a regular convention guest — though he did admit that he preferred American events, where his double act with Jon Pertwee became a water-soaked legend, as he could embrace the Doctor's image without worrying about the effects on his career back home — he attended the National Film Theatre's 1983 retrospective, the 1985 Panopticon, and even expressed a hope of remaking the lost tale EVIL OF THE DALEKS. When **Doctor Who** was cancelled during transmission of his latest reappearance in THE TWO DOCTORS, he was one of the series' most outspoken champions, even manning the phones at the production office.

On March 28th 1987, three days before he was due to begin work on the BBC's prestigious production of **Vanity Fair**, Troughton was struck down by a final heart attack while attending a **Doctor Who** convention in America.

In many ways the television environment in which Troughton thrived is now gone, with shows designed around stars and even character actors trumpeted as attractions. Perhaps his success as the Doctor would now lead producers to develop shows around him, as they do for David Jason.... but whether such a transformation into a star name would have pleased an actor who loved the anonymity of acting is another matter.

Anthony Brown

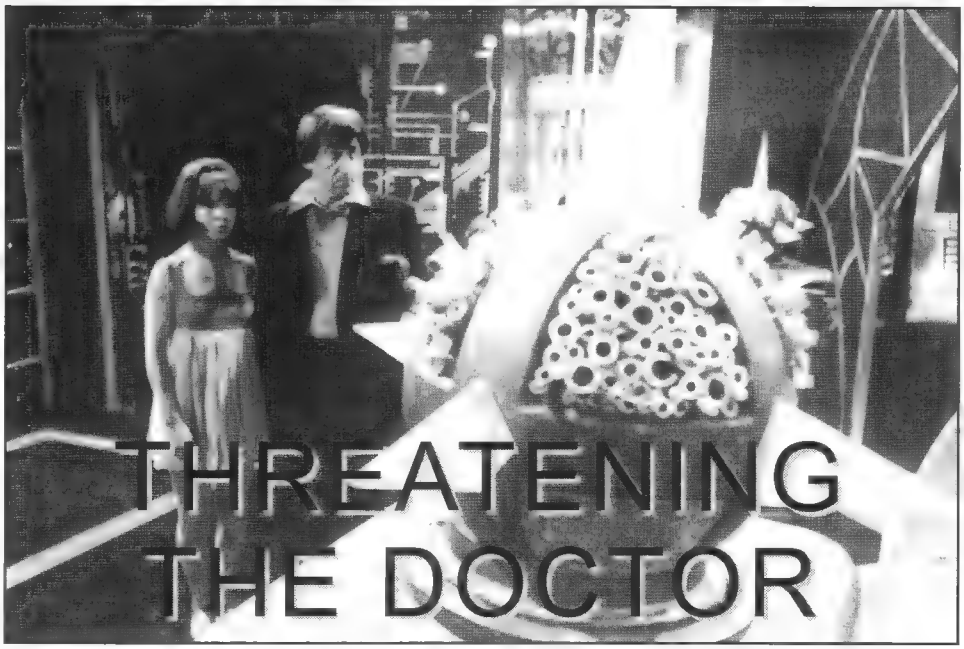
AT HIS ONLY PANOPTICON appearance in 1985, Patrick Troughton teased the crowds with an account of a **Doctor Who** story he said he'd once suggested to the production team. As I recall, it was based around a Gothic scenario of villagers living in fear of a creature that lives at the top of a mountain. The Doctor, of course, is sent to investigate. Troughton's story-telling gifts came into their own here as he span out the Doctor's slow climb, with night falling around him and ominous noises coming from further up. Gradually he becomes more and more nervous about the peril he will have to face when he reaches the summit. When he gets there, though, he finds that it has all been an unfortunate misunderstanding: the terrible monster turns out to be an old friend, and they proceed to have a party!

All this is probably apocryphal, part of a convention act, but it is revealing nonetheless: Troughton's taradiddle accurately identifies the dominant emphasis of late '60s **Doctor Who** on threat and uncertainty. The storylines are played out on the knife-edge of insecurity, with danger to personal safety and territorial integrity strongly in the foreground. There are the wider and more impersonal threats of alien invasion and the encroaching menace of the glaciers, the Web, and the seaweed foam (all of them displayed visually to show the viewer the total situation). And counterpointing these there is a smaller scale: the whole of Dulkis is threatened with destruction, and the Quarks form a more immediate danger to the Dulcians who are on the Island of Death; the failure of T-Mat causes a major world food shortage and forms the preliminary for a Martian attack, and there are Ice Warriors actually on the rampage on both Earth and the Moon; the Great Intelligence plans to engulf the world in taking on physical form, but the Yeti are the more tangible threat. And it's this tangibility that matters: a smaller scale brings the threat home to the viewer, enhances the larger one by its immediacy.

Usually this small-scale threat comes from one of the best-remembered features of the period: its monsters. Their threatening aspect is stressed by their superior size and strength. Ice Warriors and Cybermen were carefully cast to be much taller than the humans characters, with low camera angles used to emphasize the aliens' physical size. Their strength, too, is stressed in THE TOMB OF THE CYBERMEN where the Controller bursts out of the Revitalizing Chamber, tearing through Jamie's cable bonds in doing so, not to mention a good deal of cardboard scenery; and THE ABOMINABLE SNOWMEN draws on the regular viewer's memory of this scene when it makes a Yeti burst through the inadequate bonds of the Det-Sen monks' spirit trap, an understated but effective demonstration of its strength.

But the real importance of these qualities is comparative rather than absolute: it's **superior** size, **superior** strength — that's what makes it threatening. Throughout the period there's a sense of the weak oppressed by the strong, the small by the big. A dominant character motive is sadism, which is not uncommon in any period of **Doctor Who**, but here it is sadism against those who are least able to defend themselves: in THE HIGHLANDERS, Trask oppresses a defeated and enslaved people; Toba in THE DOMINATORS loves to destroy, even though his victims are pacifists who will not fight back; Packer likes torturing women in THE INVASION. The well-publicized theme of authority fits in too. In THE MACRA TERROR, the machinery of the state crushes Medok and his stories of giant crabs, for instance. On a smaller scale, individuals in authority crush non-conformists; and the principal victim is Troughton's Doctor.

A common two-shot of the time is of the Doctor, standing upright, with his taller antagonist leaning over him; there are examples with Rago in THE DOMINATORS and with Gulliver in THE MIND ROBBER. (It's brilliantly reversed in THE WAR GAMES as the Doctor, this time playing the War Office inspector, leans threateningly over the seated Commandant Gorton.) Again, the threat is stressed by emphasis on the relative sizes of the characters involved. And Troughton's undignified Doctor does seem particular



THREATENING THE DOCTOR

ly susceptible to threat. A quality of nervousness hangs perpetually about the character, apparent in the 'broken' quality of his movement. It causes him to make mistakes like incorrectly reassembling Jamie's face in THE MIND ROBBER or getting the Teaching Machine tests wrong in THE KROTONS. He also tends to flinch without cause, as when he leaps down the alley clutching his rear when a Cyberman fires at him in disorientation towards the end of THE INVASION; and it's this tendency that provides the trompe l'oeil ending to Part One of THE WAR GAMES, when he's taken out for execution, a shot rings out and his body arches — when in fact it's not the firing squad that has been responsible. It's this nervousness, too, which is the basis for much of the comedy of the part: the chase sequence in THE SEEDS OF DEATH wouldn't be the gem it is if the Doctor wasn't so obviously worried by the Ice Warriors who are chasing him, and therefore prone to mistakes like walking straight into them.

The Doctor's perennial optimism also makes him a victim, because so often it's misplaced optimism: in THE WAR GAMES, he expects General Smythe to be 'a very nice chap', when in fact he's nicknamed 'the Butcher'; in THE INVASION, he's breezily confident that the UNIT lorry driver is safe, though we saw him shot in the previous episode; and in THE SPACE PIRATES, he actually tells Zoë not to be 'such a pessimist' when she suggests that his electro-magnetic tinkering with the beacon segments might drive them off into space rather than towards the next segment — which is exactly what does happen. He perpetually imagines the situation to be better than it is, even in trivial details like the effect of his booster on the stability of the TARDIS in THE WEB OF FEAR, and he is forever being brought down to earth — in this case literally with a bump.

On the other hand, the character is never naive, and another source of comedy is the contrast between his experience and the innocence of Jamie, who (for example) thinks it's quite alright to tell the Gatwick immigration officials in THE FACELESS ONES that they are responsible for the police box on the runway, and duly gets his foot trodden on for his pains. Troughton's is never a Doctor to be reduced to simple stereotypes, and it's the contradictions that make him the fascinating character he is. He may be nervous, for instance, but it's an uncommon and rather disturbing thing to see him afraid, as he is in THE WAR GAMES when the prospect of capture by the Time Lords comes up.

Ultimately the character is a consummate actor, like Troughton himself: his first role, that of the Examiner in THE POWER OF THE DALEKS, may be forced on him by circumstances, but it's a talent that he draws on voluntarily in later stories, whether playing Salamander or playing the fool, a ploy to deceive enemies like the Dominator Rago into underestimating him. And deception is the game he plays most frequently, putting up fronts that enable him to get his way, like the bluster that almost frees Jamie from Gorton's prison camp in THE WAR GAMES, or else simply leads the enemy into a trap: cornered by Zaroff in THE UNDERWATER MENACE, he looks at him all wide-eyed and innocent, and raises his recorder to his lips as if to play a tune, when in fact it's to blow sneezing powder in the mad scientist's face; and in THE WHEEL IN SPACE he pretends acquiescence to the Cybermen who have come to kill him, inviting them in rather than giving them cause to use their weapons at once, so that he can throw on a force-field to keep them out.

In fact, the Doctor is acting most of the time, though it's very subtly put across. Often he's the puppet-master, the unseen director manipulating others. Klieg refuses to be moved by a direct recommendation not to open the tombs of the Cybermen, so the Doctor has to go about thwarting them more deviously. In THE MOONBASE he had refused to leave the Moon, declaring that the "terrible things" bred in some corners of the universe "must be fought". Once he has established that the reanimation of the Cybermen is inevitable here, he deliberately speeds up the process, giving Klieg unseen help, ensuring his own presence at the confrontation. The moral ambiguity involved in such situations is exploited particularly in David Whitaker's scripts, where he is often willing to gamble individual lives in the pursuit of the greater good: he sends Jamie and Zoë out in a meteorite storm in THE WHEEL IN SPACE because he needs the Time Vector Generator to use against the Cybermen, and in THE EVIL OF THE DALEKS he tells the company, "Five lives against a whole planet — it's not a choice." He never makes the all-too-easy mistake of thinking the small-scale threat is the one that matters, but this puts him in a position that makes it appropriate that David Whitaker should also have written a story in which the main villain was the character's double.

Ultimately everything is an act, whether or not it's noticeably histrionic; the one thing the Doctor doesn't want is to be known for himself, which is why he protests that exile on Earth, where he is known, might be "very awkward" for him — and in this he's again like the actor playing him. Like Peter Davison's Doctor, he's a total introvert, but he has plenty to hide behind, whereas his successor just hid.

The introvert who's the central character in the plot; the victim who turns out to be pulling the strings. They are important contradictions. In THE EVIL OF THE DALEKS, the Doctor tells Arthur Terrall, "I am not a student of human nature; I am a professor of a far wider academy, of which human nature is only a part." The little man turns out to be the biggest of all, just as the Doctor is perpetually telling the supposedly stupid Jamie to shut up when he's got the idea that can save the situation — at the end of THE DOMINATORS, for instance. Reverses like this are what the period was all about. No matter how big and strong the threat, no matter how unpromising the odds, it's always the underdogs who win through; when Victoria screams in terror at the mutant seaweed in FURY FROM THE DEEP, she kills it. Of course, this is always the way in dramatic threat situations, but the bigger they come, the harder they fall; the Troughton era's threats were positively king- (or monster-) sized.

Martin Wiggins

Patrick Troughton

Stage

Productions of Gilbert and Sullivan at Mill Hill School
Amersham Repertory Company, including *Lucky Dip* (1938)
Tonbridge Repertory Company, including *The Bird in Hand* *A Midsummer Night's Dream* (Bottom) *When We are Married* *Mr Baytree's Secret* (1939)
Amersham Repertory Company, including *This Land of Ours* *The Admirable Crichton* (1945)
Bristol Old Vic, including *Jenny Villiers* (The Mayor, from 13 3 46) *Macbeth* (Seyton, from 10-4-46), *The Seagull* (Konstantin Treplev from 30-4-46) *Twelfth Night* (Sebastian, from 5-6-46) (1946)
Aldwych Theatre, including *Much Ado About Nothing* (Claudio, 16-10 - 9-11-46) (1946)
Eva Braun (Hitler) (Gateway Theatre, 1946)
The Family Reunion (31-10-46 onwards)
Murder in the Cathedral (Priest) (3-2-47 - 4-2-47)
Noose (Mush) (13-4-47)
Murder in the Cathedral (Mercury Theatre Notting Hill, 10-2-47)
Murder in the Cathedral and *The Family Reunion* (Mercury Theatre, Notting Hill 1947)
A Change for the Worse (Satan) (Mercury Theatre Notting Hill, 14-1-48 onwards)
The Dragon and the Dove (Mercury Theatre Notting Hill, 14-1-48 onwards)
Heavenly Bodies (Ai) (Gateway Theatre, 9-5-50)
Hitler's Mistress (Hitler) (Grand Brighton, 18-9-50)
Ziegfeld Theatre New York, including *Caesar and Cleopatra* *Antony and Cleopatra* *Richard III* and *The Skin of Our Teeth*)
Bolton Theatre including *Hamlet* (Horatio), *Lucrece* (Collatine) (1951)
Weep for Polyphemus (Bishop Berkeley) (1953)
Queen Elizabeth (1953)
Puss in Boots (Cobb the Cobbler)(Lyric Theatre, Hammersmith 1953)
The Marvellous Story of Puss in Boots (Cobb) (Fortune 24-12-55)
The Night Conspirators (Hitler) (Saville Theatre, 22-5-63)

Screen

Edward II (Baldock) (30-10-47)
Hamlet (Horatio) (7 12-47 - 16-12-47)
Strife (trade union man) (1948)
R.U.R (Radius) (1948)
King Lear (Edmund) (22-8-48 - 29-8-48,
The Rose Without a Thorn (Culpeper) (3 7-10 48)
Nurse Cavell (English Soldier) ,7-11-48, 11-11-48)
Escape (1948)
Hamlet (Player King) (1948)
Someone at the Door (1949)
The Case of the Frightened Lady (Lord Lebanon) (1949)
Celestial Fire (Guts) (1949)
Trefawny of the Wells (Tom Wrench) (1949)
The Family Reunion (Downing the chauffeur) (1949)
Murder over Draughts (1949)
Johnny Sahib (Johnny) (1949)
Misalliance (Gunner) (1949)
Badgers Green (1949)
The Cardboard Cavalier (1949)
Chance of a Lifetime (Willie Kettle) (1950)
Treasure Island (Roach) (1950)
The Woman with No Name (Colin) (1950)
Waterfront (1950)
The Franchise Affair (Bill Brough) (1950)
Gunpowder Guy (Guy Fawkes) (5 11 50)
Whitehall Wonders (1950)
White Corridors (1951)
Behind Enemy Lines (1952)
Kidnapped (Alan Breck Stuart) (7-7-52 - 11-8-52)
Lines of Communication (Captain Brown) (1952)
He Who Laughs Last (Clerk) (12-10 52)
Robin Hood (Robin Hood) (17-3-53 - 24-3-53)
The Heir of Skipton (Will Angram) (June 1953)
Toad of Toad Hall (Mr Badger) (26-12-53)
Clementina (Feb/March 1954)
The Insect Play (Chief Ant) (1954)
The Black Knight (King Mark of Cornwall) (1954)
The Adventures of Annabel (1955)
Midsummer Fire (Schoolmaster) (27 4 55)
Richard III (Tyrrel) (1955)
The White Falcon (Cardinal Wolsey) (5 2-56)
The Scarlet Pimpernel: Towers of London (Sir Andrew Faulkes)
The Scarlet Pimpernel: Towers of London (Lord Anthony Dewhurst) (The Elusive Chauvelin 6-4-56)
The Count of Monte Cristo (Marcel) (Marseilles, 27-2-56)
One Family (The Tarman) (16-4-56 - 27-4-56, 21-5-56 - 1-6-56)
The Count of Monte Cristo (Branza) (The Portugese Affair, 8-2-56)
The Count of Monte Cristo (The Ferret) (The Island, 6-8-56)
The Condemned (1956)
The Buccaneers (Doctor's Servant) (The Surgeon of Sangre Rojo 21-11-56)
The Adventures of Robin Hood (Constable) (The Friar's Pilgrimage, 31-12-56)
The Adventures of Robin Hood (Seneschal)(The Blackbird, 6-1-57)
Assignment Foreign Legion (Count Nedeau) (The Conquering Hero 12 1 57)
The Adventures of Robin Hood (Sir William) (The Dream 13 1 57)
The Adventures of Robin Hood (Traveller) (The Shell Game 20 1 57)
The Adventures of Robin Hood (Raoul) (The Bandit of Brittany, 10-2-57)
The Adventures of Robin Hood (Seneschal) (Food for Thought,21-4-57)
Hour of Mystery (Edgar Allen Poe)(Excursion into Murder, 5-10-57)
Television Playhouse *Men Without Shadows* (Jean) (25-10-57)
Prison Pardon (Trapley) (1957)
Precious Bane (Gideon Sarn) (May - July 1957)
The Curse of Frankenstein (Kurt - scenes cut) (1957)
The Moonraker (Captain Wilcox) (1958)
Armchair Theatre *The Master Builder* (Ragnar Brovik) (19 1 58)
Hunted (Grigor Guryev) (4-2 58)
The New Adventures of Charlie Chan ("Second Story' Pete) (Something Old, Something New 4-2 58)
Sword of Freedom (Bastiano) (Vespucci 28-3-58)
The Dangerous Game (Philip Baker) (May-June 1958)
The Adventures of Robin Hood (Sir Boland) (The Elixir of Youth, 18 5 58)
Sword of Freedom (Di Luca) (The Tower 13 6-58)
Dial 999 (Mace) (Thames Division, 22-6-58)
The Royalty (Larry Champion) (June/July 1958)
Ivanhoe (Vignore) (The Kidnapping, 27-7-58)
Sword of Freedom (Teofilo) (The School, 8-8-58)
Sword of Freedom (Cecco) (The Ambassador ,15-8-58)
Dial 999 (Tramp with Will am Hartnell) (50,000 Hands, 23-11-58)
William Tell (Hanzler) (The Golden Wheel 15-12-58)
Dial 999 (George) (Key Witness, 9-5-59)
The Naked Lady (Bob Dyson) (July/Aug 1959)
The History of Mr Polly (Uncle Jim) (28 8 - 2-10 59)
The Invisible Man (Vickers) (Strange Partners, 19-9-59)
Interpol Calling (Sukru) (The Thirteen Innocents 21-9-59)
No Hiding Place (Jonathan Bakey) (The Stalag Story 15 10 59)
The Scarf (Edward Collins) (1959)
The Four Just Men (Inspector Nardi) (The Night of the Precious Stones, 12-11-59)
Television Playhouse. *Shadow and Substance* (O'Flings ey) (4 12-59)
Maigret and the Lost Life (Albert) (6 12 59)
The Silver Box (Mr Jones) (1959)
Dr Faustus (Lucifer) (27-1-60 - 3-2-60)
The Splendid Spur (Captain Luke Settle) (Feb - April 1960)
The Flying Doctor (Ernie) (Stranger in Distress, 2 4-60)
International Detective (Silversmith) (The Marino Case, 10-4-60)
No Hiding Place (Percy Clarke) (Two Blind Mice, 2-6-60)
The Four Just Men (Vito) ("The Moment of Truth, 13 / 6 0)
Paul of Tarsus (Paul) (16-10-60 - 18-12-60)
The True Story of the Passion (Judas) (1960)
The Adventures of Robin Hood (Sir Fulke) (The Bagpipe 4 9 60)
Danger Man (Brenner) (The Lonely Chair 30-10-60)
Danger Man (Bart) (Bury the Dead, 19-3-61)
Knight Errant Limited (Stanley Dolbear) (A Spider's Life, 27 4 61)
Play of the Week *Soldier in the Snow* (Spicer) (9-5-61)
International Detective (Bela Davos) (The Martos Case, 28-5-61)
No Hiding Place (Dingo Wells) (Process of Elimination 9-6-61)
Television Playhouse *A Walk on the Water* (JJ) (15-6 61)
Maigret (Gaston Meurant) (Raise Your Right Hand, 11-12-61)
Sir Francis Drake (Gazio) (Doctor Dee 4-12-61)
Sir Francis Drake (Gazio) (Drake on Trial, 4 3 62)
Sir Francis Drake (Gazio) (The Bridge 11-3-62)
Compact (Eddie) (1962)
Sword of Vengeance (De Bosc) (29-7 62)
Play of the Week Freedom in September (Prince) (18-9-62)
Man of the World (Thibeuf) (Death of a Conference, 29-9-62)
Sunday Story *The Story of St John the Baptist* (Narrator) (1962)
Wuthering Heights (Hindley) (1 5-62)
The Third Man (Luigi Carvossa) (A Question in Ice, 27-6-64)
Dr Finlay's Casebook (Alex Dean) (Swap Diagnosis 11-1-62)
Harpers West One (Norris) (15 10 62)
The Sword in the Web (Tournay) (The Alibi, 11-11 62)
The Somerset Maugham Hour *The Back of Beyond* (Knobby Clarke) (22-11-62)
The Old Curiosity Shop (Quilp) (Eps 1-6, 8-11, 13, 25-11-62 - 17-2-63)
The Phantom of the Opera (The Rat Catcher) (1962)
Jason and the Argonauts (Phineas) (1962)
The Saint (Police Inspector) (The Romantic Matron, 6 1 63)
Play of the Week *Cunningham 5101* (Digger) (30-4-63)
Lorna Doone (Judge Jeffreys) (Episode 3 (30-6-63)
No Cloak, No Dagger (Trev) (Episodes 3 6 (15-9 63 6 10-63)
Espionage (John McBride) (He Rises on Sunday and We on Monday, 2-11-63)
The Sentimental Agent (Sheikh) (The Scroll of Islam, 7-12-63)
Dr Finlay's Casebook (Headmaster Miller) (Semi regular)
The Black Torment (Regis the Ostler) (1964)
The Gorgon (Inspector Kanov) (1964)
Crane (Hugo Krantz) (Man without a Past (15-6-64)
Smuggler's Bay (Sexton Ratsey), (with Frazer Hines) (12-7-64 - 16-8-64)
The Midnight Men (Skoder) (June/July 1964)
Detective The Loring Mystery (Jasper Shrig) (22-6-64)
Kipling *The Bronckhorst Divorce Case* (Mr Bronckhurst) (6 12 64)
Compact (Paul) (1964)
HMS Paradise (Captain Ahab Rudlow) (There's Gold in Them Thar Holes, 20 10 64)
Blood and Thunder (Tomazo) (The Changeling, 4 1 65)
Sherlock Holmes (Mortimer Tregennis) (The Devil's Foot, 27-2-65)
A Tale of Two Cities (Dr Manette) (11-4-65 - June 65)
The Wednesday Play *And Did Those Feet?* (Lord Fountain) (2-6-65)
Play of the Week *The Misunderstanding* (The Servant) (21-6-65)
Thirty-Minute Theatre *Give the Clown His Supper* (Stuart) (14 10-65)
No Hiding Place (Old Starr) (The Street, 8-12-65)
The Liars (The Pipe-Smoker) (21-1-66)
This Man Craig (A Wise Father, 28-1-66)
David Copperfield (Pawn Broker) (Jan April 1966)
The Viking Queen (Tristram) (1966)
The Battersea Miracle (Pete) (26-3-88)
Adam Adamant Lives! (General Mongerson) (D for Destruction, 13 10 66)
Softly, Softly (1966)
The Saint (Inspector Gambetti) (Interlude in Venice, 7-10-66)
The First Thunder (Jacob Manning) (9-10-67)
The Six Wives of Henry VIII (The Duke of Norfolk) (Episodes 1-5, 1-1-70 - 29-1-70)
Paul Temple (Colonel Harp) (Swan Song for Colonel Harp, 18-1-70)
The Befrienders (suicidal ex-professional footballer) (1970)
Scars of Dracula (Kovo) (1970)
A Family at War (Harry Porter) (Series 1, episodes. 3 5-7, 28-4-70 - 26-5-70)
Playhouse *Don't Touch Him, He Might Resent It* (Mr Fidler) (4-5-70)
Little Women (Mr March) (Oct-Dec 1970)
A Family at War (Harry Porter) (Salute the Happy Morn, 3-3-71)
On the House (Dr Stanley) (Take Me to Your Leader, 6-5 71)
Thirty-Minute Theatre Jilly (Mr Justly, 31-5-71)
Doomwatch (McArthur) (In the Dark (15-2-71)
Out of the Unknown (Jimmy Reed) (The Chopper, 6-6-71)
Owen MD (Charlie Lynch) (Where There's Smoke 10-11-71 - 11-11-71)
The Persuaders (Count Clement Marceau) (The Old, The New and the Deadly 12 11 71)
Coronation Street (George Barton) (1971)
Softly, Softly (Better Than Doing Porridge, 22-12-71)
The Goodies (Dr Wolfgang Adolphus Ratphink von Petal) (The Baddies, 14-1-72)
A Family at War (Harry Porter) ((Yielding Place to New, 16-5-72)
Jason King (Bennett) (That Isn't Me, It's Somebody Else, 28-4 72)
The Main Chance (Frederick Owen) (Acting for Self, 21 6-72)
Coiditz (Padré) (The Traitor 7-12-72)
The Protectors (Bela Karoleon) (Brother Hood, 6-10-72)
Pathfinders (Sept 1972 Jan 1973)
Jackanory *The Three Toymakers* (Narrator), (15-1-73 - 19-1-73)
Whoops Baghdad (Tamberlaine the Terrible) (22-2-73)
Owen MD (Victor Darlington) (You Don't Get Me, 27-5-73)
Ego Hugh (Lahorie & Biard) (23-10 73)
Frankenstein and the Monster from Hell (Bodysnatcher) (1973)
Hawkeye the Pathfinder (Uncle Cap)(5 eps, 18 11-73 - 16-12-73)
Z-Cars (Bob Parker) (Pressure of Work, 17 12 73)
The Glories of Christmas (Quilp) (25-12 73)
Coronation Street (George Barton) (1974)
Special Branch (Professor Frederick Denny) (Alien 25 4 74,
Village Hall (Bill Lester) (The Magic Sponge 18 7 74)
Sutherland's Law (Ferguson) (Who Cares, 24-9-74)
Tendre Dracula (Frawd the Graved gger) (1974)
Thriller (Brother Lyall) (The Devils Web [a.k.a. Nurse Will Make it Better], 11-1-75)
Churchill's People (Hainaut) (Silver Giant, Wooden Dwarf 17-2-75)
Z-Cars (Councillor Barwell) (Splatters/Eviction, 24 2 75 - 3-3 75)
The Sweeney (Reg Crofts) (Hit and Run 29 9 75)
Jennie - Lady Randolph Churchill (Disraeli) (10-10-75)
Crown Court (Joseph Molloy) (Will the Real Robert Randell Please Stand Up? 29 10-75 31 10-75)
Survivors (John Millen) (Parasites, 2-6-76)
The Feathered Serpent (Nasca) (Season One, 21-6-76 - 26-7-76)
Sunday Junior Quiz (Mystery Guest/Cromwell) (1976)
Play For Today *Love Letters on Blue Paper* (Victor Marsden) (2-3-76)
Lorna Doone (Counsellor Doone) (5-9 76 3-10-76)
Angels (George Moore) (Decision, 27-9-76)
The Omen (Father Brennan) (1976)
Sinbad and the Eye of the Tiger (Melanthius) (1977)
Kossoff and Company (17-7-77)
Warship (Robertson) (Robertson Crusoe (15-3-77)
Space: 1999 (Archon) (The Dorcons, 12 11 77)
Yanks Go Home (Lubbock the Butler) (The Game of the Name, 15-8-77)
Van der Valk (Father Bosch) (Accidental, 12-9-77)
Play of the Week *The Sinking of HMS Victoria* (Rear-Admiral Markham) (12-10-77)
Treasure Island (Israel Hands) (16-10-77 - 6-11-77)
The Dick Emery Christmas Show (Potter the butler) (24-12-77)
A Hitch in Time (Professor Adam Wagstaffe) (1978)
The Devil's Crown (William Earl Marshal) (April July 78)
The Feathered Serpent (Nasca) (Season Two, 3-4-78 8 5 78)
Edward and Mrs Simpson (Clement Attlee) (Proposals, 13-12 78)
Enid Blyton's Famous Five (Mr Stick) (Five Run Away Together, 11-7-79)
The Onedin Line (Captain Arbuthnot Dampier) (The Suitor, 1-9-79)
Sally Ann (Sailor) (Aug- Dec 1979)
Suez - 1956 (Sir Walter Monckton) (25-11-79)
Only When I Laugh (Joe Perkins) (Where There's a Will, 6-5-80)
All Creatures Great and Small (Roddy Travers) (Hair of the Dog, 19-1-80)
Play for Today No Defence (Judge Barnes Richie) (14-2-80)
The Dick Emery Show (Russian Spy) (10-1-81)
Bognor (Brother Xavier) (Unbecoming Habits 10-1-81 26-1 81)
Nanny (Mr Jessup) (Episodes 9-10, 7-3 81 - 14-3-81)
Play for Today *P017* (Commodore Londonderry) (15-12 81)
John Diamond (Joseph Knee) (29-12 81)
Tales from the Thousand and One Nights (Sage, Persian Governor and Confidence Trickster) (30 12 81)
Nanny (Mr Jessup) (Episodes 1-2 (2-1-82 - 9-1-82)
King's Royal (Father Campbell)(Episodes 3, 4, 8 24-1-82 - 28-2 82)
Playhouse *The Pigman's Protégé* (William Pearce, 5-3-82)
Shine on Harvey Moon (1982)
The Two Ronnies Mineaway sketch (Peasant) (1-1-84,
The Cleopatras (Sextus) (Episode four, 9-2-83)
Play for Today Reluctant Chickens (Malcolm) (12-4-83)
Jury (James) (11. Ann (23-6-83)
Dramarama *The Young Person's Guide to Getting Their Ball Back* (The Instructor) (31 11 83)
Amy (Lord Rothermere) (2 1 84)
Foxy Lady (J.PSchofield) (Seasons One and Two)
Minder (Joe Mancini) (Windows, 7-2 84)
The Box of Delights (Cole Hawkings) (21-11-84 -)
The Kenny Everett Show) (24-12-84)
Swallows and Amazons Forever (HarryBangate) (1984)
The Two Ronnies The Judge rs Right sketch (Judge) (25-12-84)
Long Term Memory (Gerald) (11-6-85)
The Two of Us (Perce) (Season One, 31-10-86 -)
Inspector Morse (George Jackson) (The Dead of Jericho, 6-1-87)
Yesterday's Dreams (Jack) (16-1-87)
Supergran (The Great Sporran of the Isles) (Supergran and the Heir Apparent 31 5-87)
Knights of God (Arthur) (6-9-87 6-12 87)
Junior Points of View discussing his role as Quilp (1962)
Pebble Mill at One, interview, with Jon Pertwee (10-1-73)
Pebble Mill at One interview (21-12-73)
Autumn Preview, recommending Tommy Cooper (1978)
This is Your Life Diane Keen (17-11-82)
Nationwide interview re The Five Doctors (20-3-83)
Breakfast Time, interview re The Five Doctors (1983)
Blue Peter, interview re **The Box of Delights** (19-11-84)
QED Television Special Effects (13-3-85)
Breakfast Time, interview re **Long Term Memory** (11-6-85)
Children in Need presenting cheque as the Doctor (23-11-85)

Radio

No Birds Sing (1951)
Adelaide (24 8-51)
Member of BBC Radio Rep for two years from August 1952
The Whip (Harry Anson) (4 10 52)
Back to Methuselah (The Male Figure) (10-10-52)
Gone to Earth (Andrew Vessons) (12-10-52)
He Who Laughs Last (The Clerk) (12-10-52)
The Girl in the Dark (Larry Tremaine) (19-10-52)
The Silver Tassle (Harry Heegan, DCM, & Third Soldier) (20-10-52)
Knight Sinister (Roy Trafford) (29-10-52)
Henry VI, Part 3 (4-11-52)
Richard III (Sir James Tyrell) (6-11-52)
Rosetti's Wife (Walter Deverell) (9-11-52)
Poor Relations (Doctor) (20-11-52)
In the Shadow of the Cathedral (Tom Gable) (23-11 52)
999 Murder (Michael Berwick) (An Ear for Music 20-12-52)
For the Time Being (Sensation & Third Shepherd (24-12 52)
Cabin B.13 (24 12 52)
A Cradle of Willow (Martin, the blind basketmaker) (28-12 52)
The Horse that Couldn't Lose (Leprechaun) (3-1-53)
Sir Gawain and the Green Knight (1953)
Death's Jest Book
Ordeal by Fire (La Hire) (1956)
Caesar and Cleopatra (Caesar) (11-2-62)
The Last Musketeer (D'Artagnan) (13-10-63 - 45-1-64)
The Musketeer's Story (D Artagnan) (?-9-65)
Nineteen Eighty-Four (Winston Smith) (11-10-65)
Micah Clarke (Decimus Saxon) (?-3-66)
Jamaica Inn (Jem Merlyn) (? 6 66)
Saturday Night Theatre: Act of Love (Henry Mortimer) (?-4-70)
War and Peace (Platon Karatev) (1970)
Sword of Honour (Brigadier Richie Hook) (4-8-74)
Henry V (Exeter) (18-4-76)
Saturday-Night Theatre: Footnote to the Conspiracy (Captain Weber) (22-5-76)
Doctor Finlay's Casebook (Miller) (Miller's Tale (18-8-76)
Vivat Rex (Northumberland) (1977)
Saturday Night Theatre: Invitation to the Waltz (?-6-78)
Saturday-Night Theatre. Before the Screaming Begins (The Prime Minister) (1978)
Wilaya 7 (Colonel Ferre) (1979)
Pawn Takes Pawn (Alexandroff)
Little Dornt (Jeremiah Flintwinch) (Eps 1-2, 4-5, 7-10, 3-5-80 - 5-7 80)
Fathers and Sons (Vassily) (30-5 80)
The Wizard who Worked Wonders (The Devil)
Bleak House (Grandfather Smallweed) (21-2-82 - 28-3-82)
Ironhand (Selbitz) (15-4-82)
The Monday Play: Charley is my Darling (Charles Darwin)(24-1-83)
Pure Science (Harold Lamb) (1-9-83)
Afternoon Theatre: The Tuppenny Banger (Son Ldr Ralph Tattersall) (15-11-83)
With a Whimper to the Grave (George) (1984)
The Seagull (Trigorin) (1984)
Adelaise (Stuff)
I'd Give my Right Arm to be Ambidextrous (George) (8-2 85)
Micah Clarke (Decimus Saxon) (31-3 85)
Who Wrote Horseback Hall (Chief Inspector Montcrief) (1985)
Five to Ten: The Acts of the Apostles (Narrator) (May 1964)
Morning Story. You've Got to Be Practical (Narrator) (7-6-82)
Morning Story. Turning of the Tide (Narrator) (9-6-82)
Morning Story. Tests (narrator) (11-6-82)
Cymbeline (Belarius) (1986)
A Man Alone (Philip's father) (1986)
Let's Make a Story
A Fairlie Fellow's Master Stroke
Martin Chuzzlewit (Old Martin)
Sunlight on the Garden (1987)

© Paula Bentham

IAN MARTER

(1944 - 1986)

For nearly two years Surgeon Lieutenant Harry Sullivan was part of that trio of time travellers whose strong inter-relationship so helped to cement the credibility of the early Tom Baker years. Tragically, in October 1986, the actor who played him passed away, struck down by diabetes on the morning of his 42nd birthday. His co-star on *Doctor Who*, ELISABETH SLADEN, shares some personal memories of the man who braved with her the perils of UNIT, alien monsters, and the United States.

IAN had the most marvellous sense of fun. He was quite capable of reducing himself to fits of giggles, often for the most absurd reasons. He would rub his hands together in glee and go very tight around the shoulders, which would hunch until he was literally rocking with laughter.

He was shy, but like a lot of shy people he concealed it by putting on a big display of bonhomie. The day we met I was shooting Jon [Pertwee]'s last story when I was asked to go down to one of the other rooms where they were rehearsing Tom [Baker]'s first, 'ROBOT'. I'm not sure what I was expecting, but I certainly wasn't prepared for this rather brawny young man who came striding towards me, hand outstretched, booming, "Hello, I'm Ian. I understand we're going to be working with each other for some time". I seem to remember being taken a little aback and thinking, "Oh yes… ?"

Later, of course, we became good friends. I got to like all my scenes with Harry because they tended to make him the butt of all the jokes, so Sarah ended up coming across more intelligently, which was nice. There was an occasion when one of the Directors was having a lot of trouble trying to frame Ian and I into shot. We had said our lines and were rather stuck at the back while the Doctor got on with talking to someone else. Ian spotted this and, borrowing one of Marilyn Monroe's lines from *Bus Stop*, strode over to the Director and said, "Look, you don't need to worry about shooting us. We've already been established. They [the audience] know we're here". So he'd get us cut from a scene, which gave us more opportunities to nip off set and grab a cup of tea.

I think it's fair to say that Ian was almost too intelligent to be an actor. He'd been to Oxford and he adored writing the books once they started happening for him. I remember he rang me up one evening and said, "Sladen. Sarah-Jane's not coming across as too bright in this scene. Any objection if I write you up a bit?" Not at all, I thought. I'd left the series by then so I wasn't really bothered, but I thought it was nice that he'd taken the trouble to call and ask my opinion.

He had a very low boredom threshold. He couldn't bear just sitting around and would always be looking for ways to keep his mind occupied. I caught him one day at rehearsals pacing the length of the studio, rather as kids do, putting one foot in front of the other, heel to toe, in a straight line. He seemed to do this for ages before my patience snapped and I had to ask him, "Ian, what are you doing?" "Oh" he said, "I was just working out how long it would take me, walking like this, to get to China" Now I just could not fathom out if I was being had-on here, or he really was working it out in his head. But it was typical of the way in which his mind would work. He had such a lot of pent-up energy and he would seek out the absurd or the ridiculous in a situation, and if it ended up amusing him, you'd get another of those giggling fits which made him such a joy to be with.

As I think everyone knows, Tom [Baker] and Ian hit it off together almost from day one. Tom was actually a little nervous when he first joined the show, but because Ian was in the same situation, they latched on to each other as cohorts, and in a way Ian became the buffer while Tom and I were slowly getting to know each other. With Ian in the middle Tom could be happy knowing he didn't only have me — the girl from Jon's days — to talk to. He could toddle off with Ian and just sit there doing a crossword if he wanted. The advantage of that situation was that it allowed our relationships — between the three of us — to evolve naturally instead of being forced through necessity. Neither of us felt we had to keep the other company.

Ian also got on very well with a lot of the guest artists. In particular he struck up a good rapport with Dennis Chinnery on GENESIS OF THE DALEKS and with Patrick Newell on THE ANDROID INVASION. I suppose our friendship really blossomed when we started doing the big American conventions in the Eighties. That's when I really got to know the fun side of Ian. "Come on Sladen!" he used to say, "We're stars. Let's go out there and play it big." Mind you that was the same afternoon in Fort Lauderdale when he and my husband Brian [Miller] had one too many beers together and decided to go swimming in the sea, dressed only in their underpants!

It was always such a pleasure doing conventions with Ian, not just because he was so supportive, but because he never let it all go to his head. He saw it as just another role, not really as him. He'd put a side onto his personality and launch into it with incredible enthusiasm, simply because he was enjoying himself so much.

I think I'll always be indebted to him for carrying on and rescuing a costume contest we were both asked to judge at one event. The hospitality at these shows was quite amazing and we were both quite merry by the time we came out on stage. And honestly, some of the costumes were so outrageous that we were both in hysterics long before the halfway point. Finally, I remember someone lurched out with what looked like a bin-liner on his head. I think I just about managed to squawk, "What the f***'s that?!" before I passed out, leaving Ian with no choice but to finish the show on his own.

Ian was a lovely man and a wonderful ambassador for the show. He was a good friend to Tom and to all of us, and I miss those giggling fits very much.

Theatre

Captain Brassbound's Conversion (Sir Howard Hallam) (School production, c 1961)
Julius Caesar (Brutus) (School production)
The Sport of My Mad Mother (Cone) (Student, January 1965)
The Lover (Richard, with Maria Aitken) (Hampstead Theatre Club, Easter 1965)
Dr Faustus (Emperor) (OUDS, February 1966)
Uncle Vanya (Vanya) (Student production, Josca's Little Theatre, March 1966)
The Zoo Story/Endgame (Student production, 15-5-66)
ASM at Bristol Old Vic, appearing in *The Knack, The Hostage* (Russian Sailor), *The Recruiting Officer, You Never Can Tell*)
The Hostage (Leslie Williams) (Cork, Eire)
Hamlet (Sixty-Nine Theatre Company, Manchester)
The Rivals
The Architect and the Emperor of Assyria
Abelard and Heloise
Conduct Unbecoming (West End run)
The Importance of Being Earnest & *Arms and the Man* (Bristol Old Vic tour, 1976)
Baggage (John) (Yvonne Arnaud Theatre, Guildford, 1976, transferring to Vaudeville Theatre, London from 17-6-76)
Time and the Conways & *No More Sitting on the Old School Bench* (Leeds Playhouse, 1970s)
Plenty (Liverpool Playhouse, 1979)
Uncle Vanya (Liverpool)
Waiting for Godot (Pozzo) (Not the National Theatre)

Screen

Dr Faustus (Emperor) (1967 (film of OUDS production)
The Abominable Dr Phibes (Third Policeman) (1971)
Crown Court (Con Forbush) (REGINA VS LORD, 25 - 27-10-72)
Doctor Who (Lt. John Andrews) (CARNIVAL OF MONSTERS)
Play for Today. *The Emergency Channel* (Lit. Ed.) (8-11-73)
The Venturers (Patrick Dyson) (GENTLEMAN'S AGREEMENT, 11-2-75)
Softly Softly Task Force (Major Henty)(FEMALE OF THE SPECIES, 15-10-75)
North and South (Henry Lennox)(Eps 1/4, 1-12 & 22-12-75)
The Brothers (Alan Hawkins) (A CLEAN BREAK, 1-2-76)
Crown Court (Quentin Ingrams, QC) (1978)
Close to Home (Late 1970s)
Omnibus: *The Brothers Grimm* (Wilhelm Grimm) (1979)
Hazell (Roper) (HAZELL AND THE BIG SLEEP, 24-5-79)
Playhouse: *Elizabeth Alone* (Daphne's Husband) (2: 10-4-81)
The Return of Sherlock Holmes (Inspector Faraday) (THE MUSGRAVE RITUAL, 30-7-86)

Radio

Afternoon Theatre: *The Three Loves of Ida Bliess* (2-7-75)

Adverts

Daily Mail, with Elisabeth Sladen, playing husband and wife

Publications

Doctor Who: The Ark in Space
Doctor Who. The Sontaran Experiment
Doctor Who: The Ribos Operation
Doctor Who The Enemy of the World
Doctor Who: Earthshock
Doctor Who. The Dominators
Doctor Who: The Invasion
Doctor Who. The Reign of Terror
Doctor Who: The Rescue
Doctor Who: Harry Sullivan's War
Splash (as Ian Don)
Down and Out in Beverly Hills (as Ian Don)
Tough Guys (as Ian Don)

Photo © Elisabeth Slade. With thanks to Brian Miller

DENNIS SPOONER

(1932 — 1986)

***Doctor Who*'s second script editor — and also the creator of eternal series such as *Randall and Hopkirk Deceased* — died on 20 September 1986.**
***GARY HOPKINS* pays tribute to one of British television's defining figures.**

"PEOPLE WHO ATTACK shows like **Doctor Who** just don't remember what it's like to be young," Dennis Spooner remarked when I met him for the first time in January 1980. The place — his favourite bridge club in London. The subject — censorship.

"I can remember when I was young and I used to read the most horrific American comics and I was never scared of them. But if my mother ever got hold of them she'd scream and I'd think 'What's wrong?'. Young people just don't react. You can put on a monster and they may be scared, but it's an enjoyable scared. The sort of thing I would never do on **Doctor Who**, or any other show that went out at around that time in the evening, is to have a couple arguing, saying 'I'm gonna leave you' and 'I wanna divorce'. That's what makes children insecure. If a gory, eight-legged thing slimes its way across the carpet they might give a shiver, but they like it!"

In life, as in his work, Dennis could always tell a good story well. It was a skill which he had developed over many years: as a boy scout in the Gang Shows of Ralph Reader; as a young soldier put in charge of entertainments for fellow National Servicemen in Egypt; and, after his demob from the army, as a comedian trying to make a name for himself on the cabaret circuit. A skill further developed during his years as a radio scriptwriter and later honed on dozens of TV series, many of which he had also helped to create.

Best remembered as the man behind **The Champions, Jason King** and **Randall and Hopkirk (Deceased)**, Dennis Spooner was a name familiar to TV audiences throughout the 1960s and '70s because of its regular appearance on programmes as diverse as **Coronation Street, Thunderbirds, Doomwatch** and **The Professionals**. Still in its infancy when he was approached to write for the series in 1963, **Doctor Who** was to keep Dennis busy for the next two years. Kicking off with scripts for an adventure set at the time of the French Revolution, he soon afterwards sent the Doctor and his crew to the Emperor Nero's Rome and then to Hasting, 1066.

When he took over from David Whitaker as **Doctor Who**'s story editor at the end of 1964, Dennis was keen to adopt a more light-hearted approach to the series than his predecessor had done. Thus THE ROMANS contained a strong element of farce and THE TIME MEDDLER an opportunity for actor Peter Butterworth to cut his comedic teeth a short while before he became a regular in the *Carry On...* films.

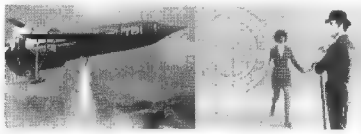
"I think that serial probably worked much better, in a way, than Nero's Rome," Dennis reflected. "So much so that when Terry Nation and I later wrote a thirteen-part Dalek story we brought the Meddling Monk back for a few episodes to give it a gee-up in the middle."

Having completed his nine-month contract as story editor Dennis was happy to share the task of writing thirteen episodes of THE DALEKS' MASTER PLAN with Terry Nation, a creative partnership which continued long after those scripts were written. The two men worked closely together for several years on such series as **The Baron** and **The Avengers**, until a disagreement between them in the mid-1970s meant that they would never work with each other again.

Aside from stepping in to perform script surgery for Patrick Troughton's debut serial as the Doctor in 1966, and an unsuccessful attempt to write for the series ten years later, Dennis was to have no further involvement with **Doctor Who**. But by the late 1970s **The New Avengers** had revived popular interest in his brand of escapist story-telling, and there were other formula TV series waiting for his attention just round the corner.

"Some writers don't like limitations. They like to be able to sit down with a blank sheet of paper. From my point of view of writing, if anybody ever said to me 'Here's a blank sheet of paper, write whatever you like,' I probably couldn't write anything. I like people saying you've only got four sets and six actors and you can't do this and you can't do that, then that always gets me thinking. I like the limitations of television. Which is probably why I've done so little in terms of film for the cinema, where you can do what you like.

"When you can do what you like," Dennis Spooner concluded, "I get a bit lost."



Television

Hancock	THE EARLY CALL (14-2 63)
Hancock	THE CRAFTSMAN (21-2-63)
Hancock	THE ESCORT (28-3-63)
Doctor Who	THE REIGN OF TERROR (1964)
Doctor Who	THE ROMANS (1965)
Doctor Who	THE TIME MEDDLER (1965)
Doctor Who	THE DALEKS MASTERPLAN (1966/7)
Fireball XL5	SPACE VACATION
Fireball XL5	ROBERT TO THE RESCUE
Fireball XL5	DANGEROUS CARGO
Fireball XL5	MYSTERY OF THE TA2
Fireball XL5	WHISTLE FOR DANGER
Fireball XL5	INVASION EARTH
Fireball XL5	SPACE CITY SPECIAL
Stingray	TREASURE DOWN BELOW
Stingray	THE GOLDEN SEA
Stingray	THE LOCH NESS MONSTER
Stingray	THE INVADERS
Stingray	STAND BY FOR ACTION
Stingray	AN ECHO OF DANGER
Stingray	IN SEARCH OF THE TAJMONON
Stingray	SET SAIL FOR DANGER
Stingray	RESCUE FROM THE SKIES
Stingray	A CHRISTMAS TO REMEMBER
Thunderbirds	THE MIGHTY ATOM
Thunderbirds	VAULT OF DEATH
Thunderbirds	DAY OF DISASTER
Thunderbirds	END OF THE ROAD
Thunderbirds	THE IMPOSTERS
Thunderbirds	CRY WOLF
UFO	DESTRUCTION (2-12-70)
Doomwatch	A3 BURIAL AT SEA (23-2 70)
Doomwatch	B12 THE LOGICIANS (15-3-71)
Doomwatch	DARWIN'S KILLERS (Unused)
Doomwatch	DIPLOMATIC INCIDENT (Unused)
Paul Temple	HAS ANYBODY HERE SEEN KELLY? (7 3 71)
The Champions	THE BEGINNING (25-9-68)
The Avengers	GIRL ON THE TRAPEZE (11 2-61)
The Avengers	LOOK, STOP ME IF YOU'VE HEARD THIS ONE BEFORE, BUT THERE WERE THESE TWO FELLERS (31 1-69)
The Baron	DIPLOMATIC INCIDENT
The Baron	THE PERSUADERS
The Baron	ENEMY OF THE STATE
The Baron	AND SUDDENLY YOU'RE DEAD
The Baron	MASQUERADE, PARTS ONE AND TWO
The Baron	THERE'S SOMEONE CLOSE BEHIND YOU
The Baron	TIME TO KILL
The Baron	A MEMORY OF EVIL
The Baron	YOU CAN'T WIN THEM ALL
The Baron	THE HIGH TERRACE
The Baron	THE EDGE OF FEAR
The Baron	LONG AGO AND FAR AWAY
The Baron	SO DARK THE NIGHT
The New Avengers	CAT AMONGST THE PIGEONS (1-11-76)
The New Avengers	TARGET ! (7-11-76)
The New Avengers	FACES (6-3-77)
The New Avengers	THREE HANDED GAME (5-12-76)
The New Avengers	MEDIUM RARE (23-9-77)
The New Avengers	COMPLEX (11 11-77)
The New Avengers	FORWARD BASE (18-11-77)
The New Avengers	EMILY (17-12-77)
The Professionals	STAKE OUT (10-3-78)
The Professionals	ROGUE (11-11-78)
Randall and Hopkirk (Deceased)	Creator
The Champions	Creator
Department S	Creator
Jason King	WANNA BUY A TELEVISION SERIES? (15-9-71)
Jason King	AN AUTHOR IN SEARCH OF TWO CHARACTERS (21-4-72)
Jason King	THAT ISN'T ME, IT'S SOMEBODY ELSE (28-4 72)
Remington Steele	
Bergerac	LATE FOR A FUNERAL (6-12-81)
Bergerac	CLAP HANDS, HERE COMES CHARLIE (23-1-83)

Radio

The Voice (adapted from WH Hodgson)	(20-6-59)
Run Clear of the Desert	(Unused submission, 10-5-61)
The Potholers	(?- 9-62)
A Reward is Offered	(12-8-62)
The Gamblers	(21-8-62)
Find Another Mug	(2-1-63)
The Santilly Castanets	(Unused submission, 13-11-61
Thinking Just had to Come Back	(19-12-61
The Game	(Unused submission, 26-2-62)
Call for Help	(28-2-62)
Cindy	(Unused submission 13-3-62
The Amateur	(7-6-62)
No Cause for Alarm	(2-1-63)
The Coat	(14-9-62)
There's another Train Tomorrow	(3-3-64)

Stage

A Sting in the Tale
Anybody for Murder
Will You Still Love Me in the morning?

More About

The Twin Dilemma

Page 5 Dennis Chinnery appeared in both studio and film in THE CHASE

Page 16 The Gastropod egg mentioned was signed by the full cast of The Twin Dilemma and was given as a prize on the 19 March 1984 edition of **Blue Peter** a few days after Colin Baker's appearance on 15 March. The results were announced on 9 April, with the egg going to 8 year old viewer Alexandra Tovell of Winchester. Runners-up received a copy of the **Doctor Who** theme record with the Colin Baker picture sleeve

Page 19 Programme numbers for THE TWIN DILEMMA were LDL/F180K/72/X LDL/F181E/72/X LDL/F182Y/72/X LDL/F183S/72/X

Attack of the Cybermen

Page 11 May 29th 1984 "The three speaking actors playing Lytton Griffiths Russell and Payne. .." Of course they all spoke but we're considering the possibility that one of them might have been a ventriloquist's dummy

Page 23 Precise transmission times for ATTACK OF THE CYBERMEN were 17 22 59 - 17 47 16 and 17 22 51 to 17 47 30

Vengeance on Varos

Pages 9-10 The 18 July recording day overran by 30 minutes and the 19 July recording day was hit by delays with lighting which knocked scenes back to the next session. Partly as a result of this the 20 July recording day overran by 30 minutes which caused the hold over of two of the Governor's scenes to block 2

Page 19 Precise transmission times for VENGEANCE ON VAROS were 17 21 54 - 17 46 36 and 17 21 28 to 17 46 11

The Mark of the Rani

Page 5 While working on **Blue Peter** as a director of film sequences from 1971 to 1978 Sarah Hellings directed the item *The Story of Ironbridge* (Thursday 16 February 1978), as mentioned

Page 5 Designer Paul Trense usually worked on Comedy and Variety shows including **Dad's Army, Steptoe and Son** and supervising a 1983 set design revamp for **Top of the Pops**. He was also principal designer for **Allo Allo** just before working on THE MARK OF THE RANI.

Page 19 Precise transmission times for THE MARK OF THE RANI were 17 21 56 - 17 46 57 and 17 21 50 to 17 46 22

The Two Doctors

Page 5 Gary Downie was also the AFM on UNDERWORLD.

Page 16 Friday 28 September *Whocon* 21 was actually on Saturday 13 October 1984

Page 21 More Trivia – Two weeks before his appearance in THE TWO DOCTORS Turkish-Cypriot Actor Nejdet Salih made his debut as Cafe owner Ali Osman

Timelash

Page 19 Precise transmission times for TIMELASH were 17 22 46 17 47 46 and 17.21 17 to 17 45 51

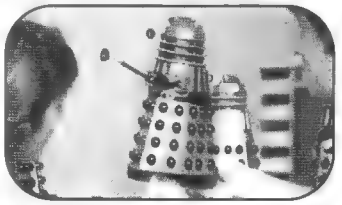
Revelation of the Daleks

Page 12 Model maker Stuart Evans' appearance on **Blue Peter** with his Daleks was actually more than 18 months after the transmission of REVELATION on Monday 20 October 1986

Page 16 The statue of the Doctor actually split into three pieces not two

Slipback

Page 7 Radio 4 FM was not available in Wales, Scotland and Ire and or outlying parts of England. At the time, these regions were only able to receive Radio 4 LW, which did not transmit the Schools programmes or their holiday replacement **Pirate Radio 4.**



The Mysterious Planet

Page 8 Nick Mallett hadn't directed SPITTING IMAGE by 1986, and was therefore not working on it at the time

Page 21 Last Time, on **Doctor Who** - Part Three: "The Doctor's on trial for his life. The Valeyard, the court prosecutor, is showing evidence of the Doctor's visit to the planet Ravolox where he claims the Doctor is guilty of interference in galactic affairs.

Part Four "But now part four of the **Doctor Who** adventure The Doctor and Peri are visiting the planet Ravolox which they have dis

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covered is really Earth in the future. Dratnro, a sophisticated robot is now ruling the underground civilization, however, his power source has been damaged and the robot's light system must be shut down."

Mindwarp

Page 22 Last Time, on **Doctor Who** - Part Five. Taking us up to Noel Edmonds we have part five of the **Doctor Who** adventure THE TRIAL OF A TIME LORD. The Doctor is on trial for his life, the first section of evidence for the prosecution has been completed. The Doctor suspects that he's come out of it rather well but the Valeyard, the prosecuting councilor is confident that more damning evidence is to be shown. This involves an old enemy of the Doctor's.

Part Six – The Doctor has landed on the planet Thoros Beta and discovered that his old adversary, Sil is conducting experiments on humans. The Doctor has been forced to wear a brain transference helmet in order that Sil may discover whether the Doctor is telling the truth about his discoveries.

Part Seven. In twenty-five minutes we sit down with Noel Edmonds for a **Late Late Breakfast**. First, a little matter of a Trial of a Time Lord. On the planet Thoros Beta the Doctor has been subjected to the rigours of a brain pacifier and he's behaving very strangely indeed. He's been helping his old enemy Sil and has been betraying his companion Peri and the warlord King Yrcanos, who's determined to seek revenge.

Last Time, on **Doctor Who** - Part Eight. Here on BBC1, it could be checkmate for Peri at the Trial of a Time Lord. The Doctor continues to behave oddly, while Peri, the warlord King Yrcanos and his trusty servant the Lucoser have joined forces with a band of rebels. However trouble lies ahead.

Page 23 Ratings for episodes for episodes seven and eight were: Episode five - 5.1 million, 87th in chart, 66% AI; Episode eight, 5.0 million, 84th in chart, 72%.

Terror of the Vervoids

Page 4 Christopher Bidmead's account of his commissioning for episodes nine to twelve in **Doctor Who Magazine** 259 conflicts with our version, in that he recalls *In the Hallows of Time* as being his script for the Trial season, not *The Last Adventure*.

Page 5 Chris Clough's initial batch of six **EastEnders** episodes were transmitted between 12 November and 26 December 1985.

Page 6 The Michael Craig who appeared in **The A-Team** is a member of Culture Club, not the actor seen in **Doctor Who**.

Page 23 The director of episodes nine to fourteen was Chris Clough, not Ron Jones (who covered parts five to eight).

NEXT ISSUE: *Time and the Rani...*

ISSUE NINETY PULL OUT SUPPLEMENT

DOCTOR WHO

IN-VISION

OVERVIEW

THE LOST SEASON

THE MAKING OF A TELEVISION DRAMA SERIES

BACKGROUND

1986 was not a good year for science fiction on British television. Michael Grade had canned season three of **The Tripods**. Chris Boucher's much delayed **Star Cops** was finally getting the green light, but would not be ready for broadcast until 1987, and even the commercial channel ITV could do no more than produce another follow-up to John Wyndham's *Chocky* aimed at younger viewers, this time titled **Chocky's Children**. Channel 4 brought a glimmer of reflected light with the start of a lengthy run of **The Twilight Zone**, but otherwise it was down to good old **Doctor Who** to fly the flag for extrapolative fiction on UK television.

In America, things seemed almost as bad. The ongoing series based on **V** had ended in spring 1985, with the short-lived **Otherworld** being the latest in a long line of attempts to explore the strange new worlds of **Star Trek** without the expense of a starship. But in the background, plans were being laid for a new version of the **Twilight Zone,** and the first appearance of the USS Enterprise, NCC-1701-A, in the final scenes of *Star Trek IV* was about to set the scene for Paramount's plans to bring the voyages of the Enterprise-D to syndicated TV. The 1987 launch of **Star Trek: The Next Generation** was about to begin an era when science fiction series took over American TV, spreading into mainstream viewing, pop culture, and even the charts courtesy of Mulder, Scully and Catatonia.

But in Britain, the shortest ever season of **Doctor Who** would come and go in the blink of an eye, with no sign of the science fiction renaissance **Doctor Who** wouldn't live to see. The fourteen episodes of THE TRIAL OF A TIME LORD concluded just as the chance of long winter evenings and bigger festive season audiences beckoned. It is tantalising to think on the market **Doctor Who** might have captured.

THE TRIAL OF A TIME LORD arose out of the ashes of the original season 23, a full 26-week series originally planned for January 1986, but which might have spanned autumn 1986, through Christmas and New Year, and into 1987 proper. It would have given Colin Baker an opportunity to grab the Saturday teatime viewing audience denied to Peter Davison, and perhaps finally cement him in the nation's affections. The format of that season would have been five four-part stories and one six-parter. All the serials would have been stand-alone dramas, but with enough continuity between them to retain John Nathan-Turner's wish to portray **Doctor Who** as a continuing voyage.

This then is the story of the beginning of season 23 (A), up to the point where the imposition of a 14-episode structure demanded a rethink and the abandonment of everything so far developed.

ORIGINS

The beginnings of season 23 (A) can be traced back to two events in 1984. The first was a meeting between John Nathan-Turner and Graham Williams at a convention in the West Country. Despite the Producer's reticence about dealing with figures who had experience of **Doctor Who** predated his era, he got on well with Williams at the event. Williams had, after all, been his mentor on **Doctor Who** and had even pressed for Nathan-Turner to be given the rank of Associate Producer back in 1978, making him 'heir apparent' to Williams' job a year later.

Williams left the BBC shortly after concluding his time on **Doctor Who**, returning to freelance writing and producing. The two men had really not seen much of each other since 1980, so the convention gave them a chance to catch up on old news and discuss the future. At some point during the weekend Williams let it be known he would be up for writing a script for the series if asked…

Around the same time Colin Baker was invited to open a new amusement park ride at the famous Blackpool Pleasure Beach. He was accompanied on the trip by John Nathan-Turner who, at later convention appearances, would remember thinking how suitable a location the gaudily lit and painted fairground would make for **Doctor Who** as they toured it.

Why the Celestial Toymaker was chosen as the baddie is harder to pin down. The resonance of 'fun and games' might have been one link, but it is possible Ian Levine may have been the crucial influence. An episode of the original 1966 Toymaker story was uncovered in Australia at the beginning of 1984 and it is likely Levine's enthusiasm for the serial, bolstered by this find, was communicated to both Eric Saward and John Nathan-Turner. Certainly Saward was intrigued by all the question marks the Toymaker character posed. How did he know the Doctor? What was the source of his incredible powers? What was his purpose?

Very shortly after the Producer's visit to Blackpool, Eric Saward phoned Graham Williams to offer him a job.

"I was phoned up, out of a clear blue sky, by one Eric Saward, asking me if I'd like to write a script. Because of continued pleadings from the fans, he asked would I try and devise a story to feature the Toymaker. I'd seen a clip of Michael Gough on one of the '**Blue Peter**' programmes or something, so I knew who he was, and Eric sent me the original scripts and what remains of the tapes. Watching the programme made in 1966 it was alarming to think you could fill half and hour of television with a fellow and a girl and another fellow playing hopscotch — you couldn't dream of getting away with that today. And he [Saward] said, "Furthermore, John would like, if it's possible, to feature the funfair at Blackpool"!"

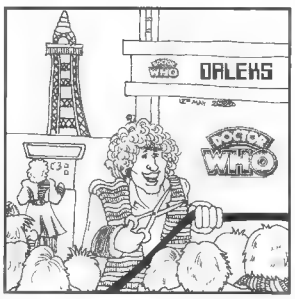
Graham Williams, DWB, April 1985

At this point scripts for the 23rd season were still expected to be 45-minutes per episode, so Williams was asked to produce an initial two part storyline which he duly submitted in mid-September 1984. He was rewarded with a commission for a full scene breakdown on 25 September.

"I wrote, obviously, to a level that I'd been watching on the screen this season [22]. I did find I was asking myself, why is the villain doing what he's doing? Brian Hayles' original script is utterly unhelpful — it doesn't tell me anything whatsoever about the Toymaker except he's just stuck somewhere, which is never identified, playing games with the Doctor. We know that he's immensely powerful, even by Time Lord standards — perhaps the most powerful being the Time Lords have ever come across. We know too that incident wasn't the first time the Doctor had met him. Michael Gough created the character of the Toymaker, and I wrote the script with no-one else in mind."

Graham Williams, DWB, April 1985

SCRIPT



On his own admission, Graham Williams found the job of writing to such tight constraints somewhat frustrating. He would have preferred total freedom to create ideas and locations entirely from his imagination. Nevertheless, under a working title of *Arcade*, he delivered a story breakdown to the BBC by early November.

A full script commission followed on 17 November 1984.

The opening scenes of Williams' script bore strong similarities to his earlier work for CITY OF DEATH. Both begin with a scene of the Doctor and his companion surveying their location from the top of a wrought iron landmark tower before deciding on their itinerary for the day. In this case it became Blackpool rather than the Eiffel Tower, but the dialogue has very familiar in structure and style.

```
DOCTOR:   There's nowhere else like it.
  Nowhere in this galaxy anyway… They're
  trying to build one out on the rim of
  the Crab Nebula, but the design concept's
  all wrong. They're trying to build it
  for a purpose.
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IN·VISION
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2 Origins, Script
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6 Director and...
7 Plans
8 Aftermath

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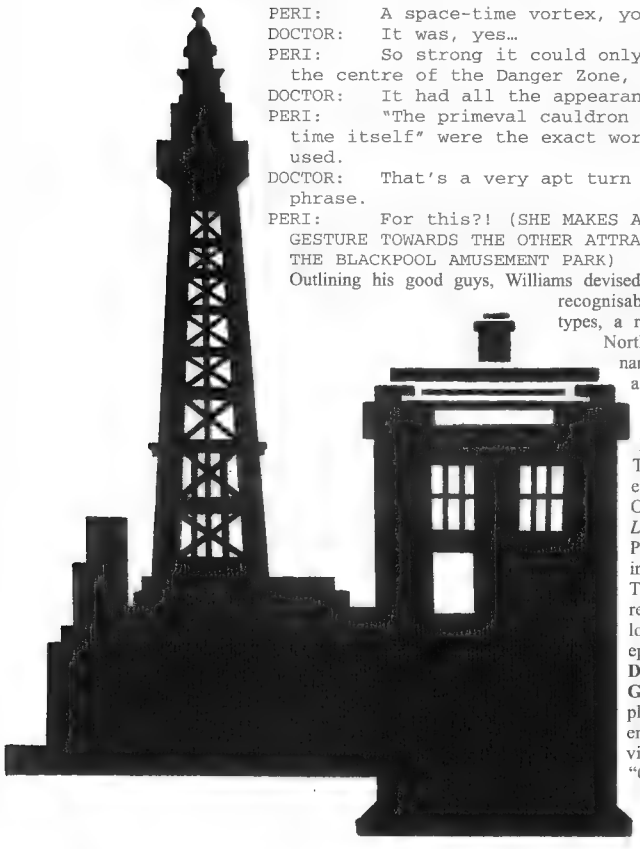
PERI: What's wrong with that?
DOCTOR: Everything! You can't build a place like this for a mere… purpose. Don't talk to me of "fluid lines provoked by the ergonomic imperatives".
PERI: All right. I won't.
DOCTOR: Or the "strict adherence to the symbolic form", "classical use of conceptual space"…
PERI: I promise, I won't talk about anything like that.
DOCTOR: Designers' gobbledegook. Architects' flim-flam!
PERI: I quite agree. I haven't the faintest idea what you're talking about. (THE DOCTOR PUTS DOWN HIS TELESCOPE AND BEAMS, ENORMOUSLY SATISFIED)
DOCTOR: No, you'll never win that argument. Not here. This is perfection. (BEGIN THE SLOW ZOOM OUT) This is genius. (KEEP ZOOMING OUT) This is classic… (STILL ZOOMING OUT) frivolity!

When Williams delivered the first drafts of his scripts (15 January 1985) the tenuous link suggested in the last scenes of the previous serial, REVELATION OF THE DALEKS, had yet to be forged. Ad-libbing then, the former Producer gave this reason for the time travellers' presence in Blackpool.

PERI: Your attitude towards self-determination could be called pragmatic.
DOCTOR: Is there any other sort of self-determination? It was a malfunction. That's all.
PERI: That's all? We get yanked halfway across the Milky Way, and that's all?
DOCTOR: I promised you a real holiday, and here we are. You're very hard to please. I thought you'd like it.
PERI: I do. But this is not the centre of the Universe, is it?
DOCTOR: Well… It's close.
PERI: A space-time vortex, you said.
DOCTOR: It was, yes…
PERI: So strong it could only be at the centre of the Danger Zone, you said.
DOCTOR: It had all the appearances…
PERI: "The primeval cauldron of space-time itself" were the exact words you used.
DOCTOR: That's a very apt turn of phrase.
PERI: For this?! (SHE MAKES A SWEEPING GESTURE TOWARDS THE OTHER ATTRACTIONS OF THE BLACKPOOL AMUSEMENT PARK)

Outlining his good guys, Williams devised two instantly recognisable character types, a rough diamond Northern youth named Kevin, and a hard-bitten policeman, Detective-Inspector Truscott (a reference to Joe Orton's play *Loot*). Prominent during episode one, Truscott's lines read like dialogue from an episode of **Dixon of Dock Green**, complete with references to local villains as "Chummy" and uniformed constables as his "oppos".



Much of the action in the first episode takes place in and around the funfair, with extensive night-time filming proposed at the Blackpool Tower, along the sea front, in the amusement park, and even aboard one or two of the rides. Amusingly Williams suggests that while the Doctor may have, in his time, piloted the TARDIS and other vessels through black holes, super novae, and even towards Event One, he is totally out of sorts after riding on the Big Dipper with Peri.

The design centre-piece of the whole story is the Toymaker's domain, a collection of studio sets inter-linked by corridors fusing modern and Victorian styles. Williams suggested that the various chambers be similarly eclectic in design: a brightly lit mainframe computer room complete with white lab-coated assistants, and in another part a medieval-styled dungeon with added truckle bed and a low wattage light bulb. As the Doctor comments, "Prison cells. All the same. Made to keep little minds out and big minds quite definitely in."

The Toymaker's domain is specifically defined as being situated beneath the *Space Mountain* exhibit at the amusement park (in view of the requests made by the Lanzarote tourist board during production of PLANET OF FIRE, it's interesting to ask whether the script had been cleared with the ride's owners, who might perhaps had problems with the suggestion that their customers could fall prey to an extra-dimensonal alien menace…). This ride-in-the-dark attraction was the very one Colin Baker and John Nathan-Turner had opened in Blackpool some months earlier. Although Williams requested that part of the ride be rebuilt in the studio (a branch line just beyond the doors from the boarding hall), he wrote the scripts indicating that location filming would cover most scenes of the ride in motion.

The long-anticipated reunion between the Toymaker and the Doctor occurs shortly before the episode one cliff-hanger. Imprisoned in his dank prison, the Doctor is amazed when the cell door begins to dematerialise.

THE PROCESS STARTS SLOWLY ENOUGH, BUT THEN IS COMPLETED IN A RUSH REVEALING, STOOD IN THE CORRIDOR WITH STEFAN AT HIS SIDE, THE TOYMAKER, CLAD IN HIS DISTINCTIVE MANDARIN'S ROBES.
DOCTOR: You! (HE STARTS TOWARDS THE TOYMAKER BUT IS STOPPED AT THE DOOR, OR IMMEDIATELY INSIDE IT, BY AN INVISIBLE BARRIER)
TOYMAKER: My dear Doctor. Forgive these tedious formalities but I feared your impetuous nature might bring us both to regrettable harm without some form of restraint. (THE DOCTOR IS MORE CROSS THAN ALARMED BY THE APPEARANCE OF THE TOYMAKER)
DOCTOR: Brevity is the soul of wit.
TOYMAKER: So I believe, but I've waited so long for this meeting, I've had plenty of time to make up five words where one would do.
DOCTOR: And this is another of your absurd games, is it?
TOYMAKER: Not absurd, no. I do have plenty

of those, but this is in deadly earnest.

Part one's cliff-hanger happens as the Toymaker dematerialises another wall, revealing in the cell beyond a monstrous creature which then lurches towards the Doctor. Graham Williams described his creation, 'the Mechanic', thus.

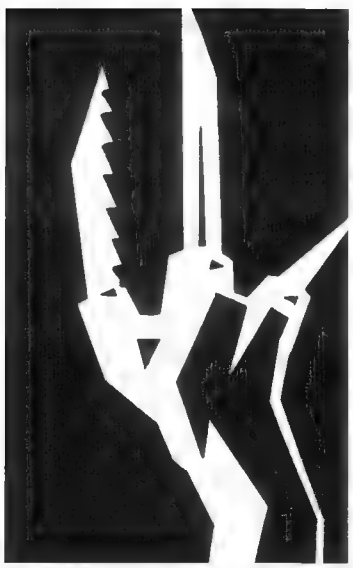
"Over six foot tall, clad entirely in something which looks much like black leather but which should have an alien look about it, black hair and rather good looking in a dark, saturnine way. The face has no mouth, simply straight facial flesh where the mouth should be. Whilst the right arm ends in a strong and able human hand, the left is a black claw – one blade of which is saw-toothed and curved slightly, the other razor-sharp. It is the left arm which the figure raises threateningly as he approaches the Doctor."

The Mechanic is only one of several monsters described in the story, which would presumably have commanded a sizeable Costume budget. As well as this Morbius-like creation, Williams imagined a group of mechanised mannequins dressed as cowboys in the Gold Mine ride, boiler-suited servitors, an electronic combatant from a video game (Elmon: to be realised using CSO, suggests Williams) and a group of fellow prisoners the Doctor refers to as, "...a gung-ho robot, a ravenous space plumber and a transcendental pink cloud!"

Episode two inevitably polarises towards a battle of wits between the Toymaker and the Doctor. For example, by some feat of mental agility the Doctor deduces that the clacking of the Mechanic's claws will, if repeated by himself tapping out the same rhythm on the cell's water pipes, inspire the creature to complete the 'morse' sequence. Completing the pattern then materialises an escape route for the Time Lord. Similarly, while Kevin and Peri go largely undetected during episode one, making their way through the Gold Mine ride, Peri abruptly terminates the game when she realises her youthful companion is nothing more than a corporeal extension of the Toymaker.

Graham Williams adds modestly to the Toymaker's powers while avoiding the temptation to try and explain his purpose. This being's grand scheme is to hook emerging younger generations of mankind into the addiction of playing electronic games — a fairly prophetic motive given the date this story was written.

PERI: And just who is this "Toymaker"?
DOCTOR: I don't know. Nobody knows. He existed before the start of Time Lord records. There was an attempt to trace his path through time, but the researchers got bored with all the games. As my colleagues do so often, they met something they didn't understand and ran away from it. If they'd been able to control him, they would have investigated further, I'm sure. But they couldn't, so they didn't.
PERI: A being the Time Lords couldn't handle?
DOCTOR: Oh, there are lots of them. Time Lords generally aren't very good at handling things, especially themselves. I'm just the exception to the rule...
PERI: Oh.
DOCTOR: We do know he's telepathic, and we do know he's telekinetic. We know he can withstand the most violent natural forces in our experience. He was once observed playing with a supernova as though it was a paddling pool, and we know he's old beyond imagining... (HE PAUSES FOR A MOMENT, FOLLOWING A TRAIN OF THOUGHT. THEN HE SHAKES HIMSELF) Most of all we know he likes games.



The Toymaker's abilities now extend to being able to "place himself" inside the minds and bodies of those he controls. Effectively he can move them and speak though them in a way that was never seen during his 1966 appearance.

The eagerly awaited confrontation scene early in the second episode also adds slightly to the celestial magician's myth.

TOYMAKER: ...Fascinating world, isn't it?
DOCTOR: Yes, it is.
TOYMAKER: Your favourite, by all accounts...
DOCTOR: Yes. Is that why you came here?
TOYMAKER: The ingenuity of the locals is really quite remarkable.
DOCTOR: Is that why you came here?
TOYMAKER: And they do so love playing games. All sorts of games...
DOCTOR: Have you come here for me?
TOYMAKER: My dear Doctor! The last time we met you were victim of your own intellectual conceit, which now seems to have developed into full-blown paranoia! At one time, it's true, I held a passing interest in your... peregrinations through time and space, but the idea that I should squat on this amusing but depressingly backward planet waiting for you to "drop in" is egocentric in the extreme.
DOCTOR: You set up the space/time vortex...
TOYMAKER: Doctor, I am the space/time vortex!

As a principal representative of "this amusing but depressingly backward planet", Kevin's role is mainly that of a dim serio-comic foil to Peri (bright) and the Doctor (brighter) in their deductions about the purpose of the games. In many ways he harks back to someone the Doctor met several years ago in a tale also penned by Graham Williams.

INTERIOR CELL, NIGHT

THE BACK IS INDEED OFF THE VIDEO MACHINE, AND THE DOCTOR IS POKING AROUND INSIDE
DOCTOR; No, no, no! The walls do not exist. Not that one anyway – (HE WAVES A HAND OUTSIDE THE CASING IN THE VAGUE DIRECTION OF HIS CELL)
KEVIN: Then why does it hurt when I hit it?
DOCTOR: Because it's solid, of course. What do you expect to feel when you hit a solid object? Warm all over?
KEVIN: If it's not real, how come it's there?
DOCTOR: Because it is! Can't you trust the evidence of your own eyes? Or are you one of those fellows who has to go around hitting things all the time. Knew a chap like that once. In Paris...

The big finale comes as the Toymaker and the Doctor engage each other in a battle of wits to the finish. Williams' script suggests the original Trilogic Game should be seen in the background, but the battlefield this time is an electronic arcade game. The Doctor begins the game, fairly confident he can win. Only as the levels get tougher and the Doctor realises the Toymaker is in his mind, "experiencing his downfall", does he realise the Toymaker wants him to win — so he can find the release he has long craved. As in the original Toymaker serial, the Doctor's victory will mean they both lose, in a way the Toymaker welcomes.

DOCTOR: Whatever catastrophe it was, it hurled you from your Universe into this one. You carry your own matter with you – not anti-matter, obviously, but different from ours. (INTERCUT: THE GAMES MACHINE CONTINUES PLAYING, INEXORABLY) Relativity – that's the key! Your Universe is receding so fast it's pushing your time back as it goes. (EVEN WITH SOME AWE) You'll live for millions of years!
TOYMAKER: (ALMOST A WHISPER) I have done...
DOCTOR: The isolation of aeons. The crushing boredom of thousands of millennia. You poor, poor creature. (FROM HIS COMPASSION GO TO THE IMPLACABILITY OF THE GAME SCREEN. THE PENULTIMATE LIFE IS LOST)
TOYMAKER: Then I grew tired of creating: ships, cities, continents, whole planets even. I transported life. I colonised. I helped it survive and thrive... for millennia, for hundreds of millennia, for thousands... Until I came to destroy, wantonly, wilfully, the same ships, the same planets I had helped create. And that too became empty. Meaningless creation. I have yearned for death, Doctor. For the release which has eluded me for more time than many worlds have existed. Until now, I had no means... Nothing from this Universe could harm me, until now... (THE DOCTOR IS REALLY STRUGGLING WITH THE GAME NOW, AND WE SHOULD START TO BECOME MORE AWARE OF THE SCORE, NOW APPROACHING 20,000)
DOCTOR: You can prattle all you like, Toymaker. I'm winning!

TOYMAKER: I hope so, Doctor. I truly, truly hope so. (REACTION, DOCTOR) Linked into the machine is a psycho-relay. My own psycho-relay linked to your alpha-waves. If you win the psytronic energy it releases will send me into blessed oblivion.

DOCTOR: But you're the vortex as well! If you die, you'll turn time inside out!!

TOYMAKER: Which will no longer be my concern. 23,000, Doctor. Only 2,000 to go. You can do it.

As before, the Doctor turns the tables on the Toymaker. He modifies one of the Toymaker's own Holofield projectors to create a secure, impenetrable prison around the being, and as the Holofield's telepathic relay is keyed to the Toymaker's own mind, so as long as he lives, the projector will continue to hold him prisoner, powered by his own thoughts. Effectively he is doomed to eternal life within his own small, circular prison.

SCRIPT-EDITING

Eric Saward worked on Williams' script throughout January, eventually creating a Director-ready version dated 7 February 1985.

One major overhaul was the very beginning of the story. Pushing back Williams' opening scene with the Doctor and Peri, a new opening was inserted featuring a shirt-sleeved man running for his life through the deserted fairground in the half-light just before dawn. Building tension, this virtually dialogue-free scene continues with a ghostly red glow seeping from the Ghost Train ride. Forming itself first into a seven foot cloud, and then into an amorphously humanoid appearance, the red-tinged apparition pursues the unnamed man through the park, bumping momentarily into a hungover Kevin along the way. The chase ends with an agonised scream from the man, which takes place out-of-vision. Following the "crump crump" (sic) sound the man's pursuer was making, Kevin rounds a corner into a blind alley — but sees only a scattering of smoking dust, which slowly dissipates in the breeze…

The serio-comic exchange next day between an incredulous Kevin and the somewhat disbelieving Truscott was played out a little longer by Saward. In particular Saward extended the end dialogue as Kevin admits he has seen other apparitions at the funfair, including a man dressed as a Chinese mandarin…

Another new scene followed these exchanges. In keeping with the close links Saward liked to keep with **Doctor Who**'s past, episode one contained several continuity references back to Chinese mandarins and their devious aides, although some were more oblique than others. In this new sequence the Doctor and Peri are examining a mechanised automaton, dressed as a mandarin, whose tape loop of maniac laughter is designed to entice visitors into a 'House of Fun' exhibit.

PERI: Is that laughter supposed to be jolly?

DOCTOR: Depends on your sense of humour I suppose… (HE CONTINUES HIS EXAMINATION)

PERI: What are you looking for?

DOCTOR: Nothing… He reminds me of someone I once knew… Or, rather, something… Nasty little pet of a fellow called Magnus Greel, but that was about a hundred years ago.

PERI: Then he'd be a very old pet now.

DOCTOR: Yes, that was the idea, rather.

After the Doctor has disappeared during his ride on the Ghost Train (the Toymaker having diverted his car onto a separate branch line), Saward tightened up Peri's introduction to Kevin by making his intervention more pro-active while she is arguing with the ride's attendant: yet another "Aye, lass" northern stereotype.

PERI: People don't just disappear.

ATTENDANT: That's what I've been telling you, lass! You'd best… (HE IS ABOUT TO SAY, "HAVE A WORD WITH SECURITY" WHEN KEVIN CHIPS IN)

KEVIN: I think we'd better go to the police.

ATTENDANT: Who the hell are you?

KEVIN: A friend, that's all. (THIS OF COURSE COMES AS SOME NEWS TO PERI) If you won't take this seriously, we'll find someone who will.

ATTENDANT: Look, lass. You go and talk to the Security Department. They've got the authority. Through that door there and second on the right.

For unknown reasons (possibly relating to the need to give the creature a *Radio Times* credit, and preferably one which wouldn't spoil the cliffhanger) Saward elected to change the name of the claw handed creature seen at the end of part one, from The Mechanic to The Assassin (just as Omega had been listed as The Renegade in ARC OF INFINITY). He also gave an identity and a few lines to the Toymaker's head of games research in the computer mainframe room. Originally listed simply as Technician One, he gained the name Yatsumoto, with a accompanying sleeve note in the script to say, "What other kind of video technician would there be…..??!!)" Williams too had stipulated that the senior staff should be oriental as their master was dressed as a mandarin.

In Williams' original draft Yatsumoto comes a grisly end when the Toymaker prompts him to test out a modification he has just made to an arcade game. This modification causes a virtual reality monster — the Elmon — to 'emerge' from the machine and kill the player once he has lost his last game life. Despatching the Elmon back into the machine by placing his hands either side of the creature's head (causing it to vanish), the Toymaker tells his cohort Stefan that after tonight they will shift their centre of production to California. Following Saward's changes, only the dialogue about moving to America is kept in. The appearance of the Elmon is therefore kept as a surprise until the Doctor begins playing the game in the serial's climax.

Saward ended up changing his own amendments as he sought to decide precisely when the Elmon should appear during the Doctor's final confrontation with the Toymaker. At first he has the creature begin to appear outside the arcade game as the Doctor gets down to his final 'life', but later went for the moment when the Time Lord finally deduces what the Toymaker is and what he is up to. The following description of the Elmon was added to the text:

"The 'crunch crunch' noise grows louder. On the video screen we see one of the monsters, humanoid, growing larger than the others. The figure is primary red and gives the sense of squat, powerful, indestructible force – square shouldered, powerful arms and thick legs. The head is made of geometric forms, the whole body composed of flexible and rigid planes and facets – crystalline and electronic".

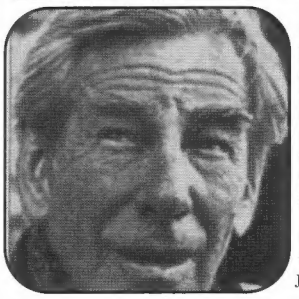
Crossing through his own text, Saward added instead extra dialogue to the Doctor's moment of realisation.

TOYMAKER: My own psycho-relay linked to your alpha-waves. If you win the psychotronic energy it releases will send me into blessed oblivion.

DOCTOR: What, kill you? If that absurd score is beaten, you die? I don't believe you. You were always a poor loser.

TOYMAKER: Yes, Doctor. And this way I win the game, whatever happens.

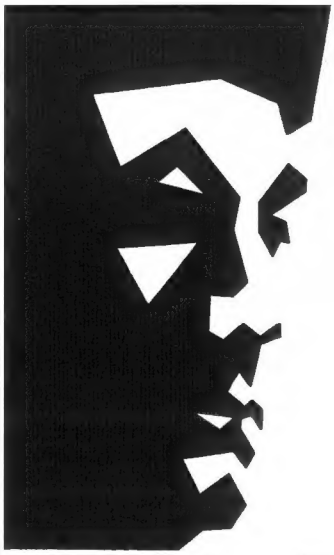
DOCTOR: But you're the vortex as well! If you die, you'll turn time inside out!! This whole section of the Universe, billions of light years across, will be crushed.



Michael Gough

Born on November 23rd 1917 in Malaya, Michael Gough made one of the first appearances by a respected actor in **Doctor Who** when he first played the Toymaker. From 1936 onwards, Gough had been a reliable player on film and stage, but achieved worldwide fame in 1989 with his scene-stealing portrayal of *Batman's* butler Alfred — a role he reprised in BBC Radio's Batman adaptations.

When he made his first **Who** appearance, Gough was married to companion Anneke Wills, with whom he has several children, including a son Jasper. For more details, see **IN-VISION 63**



Sleepy Hollow (Notary Hardenbrook) 1999
Varya (Feers) 1999
Winnie the Pooh: Seasons of Giving (Gopher voice) 1999
What Rats Won't Do (Judge) 1998
Baldur's Gate (Various voices) 1998
St. Ives aka *All for Love* (Count) 1998
StarCraft (voice) 1998
The Whisper (Nikolay, 1947) 1998
Batman & Robin (Alfred Pennyworth) 1997
Zorro (Don Diego/Zorro voice) 1997
Young Indiana Jones (Tolstoy) TRAVELS WITH FATHER
The Haunting of Helen Walker 1995
Batman Forever (Alfred Pennyworth) 1995
The Twisted Adventures of Felix the Cat (Additional Voices) 1995
Nostradamus (Jean de Remy) 1994
Skeleton Warriors (voice) 1994
Uncovered (Don Manuel) 1994
A Village Affair (Sir Ralph Unwin) 1994
The Hour of the Pig (Magistrate Boniface) 1993
Wittgenstein (Bertrand Russell) 1993
Bonkers(voice) 1993
The Age of Innocence (Henry Van Der Luyden) 1993
Batman Returns (Alfred Pennyworth) 1992
Little Nemo: Adventures in Slumberland (2nd Teacher - voice) 1992
Let Him Have It (Lord Goddard) 1991
Sleepers (Andrei Zorin) 10-4 - 1-5-91
The Wanderer (The Old Soldier) 1991
Tale Spin (Spigot - voice) 1990
The Garden 1990
The Shell Seekers (Roy Brookner) 1989
Blackeyes (Maurice James Kingsley) 1989
Strapless (Douglas Brodie) 1989
Batman (Alfred Pennyworth) 1989
The Mountain and the Molehill (Mr. Maggs) 1989
The Modern World: *Ten Great Writers* (Reader) TS Eliot 1988
The New Adventures of Winnie the Pooh (voice) 1988
The Serpent and the Rainbow (Schoonbacher) 1988
Cariani and the Courtesans 1987
The Fourth Protocol (Sir Bernard Hemmings) 1988
The Little Vampire (Uncle Theodor) 1986
Caravaggio (Cardinal Del Monte) 1986
Shattered Spirits (Fred) 1986
Arthur the King (Archbishop) 1985
Lace II 1985
Out of Africa (Delamere) 1985
A Christmas Carol (Mr. Poole) 1984
Oxford Blues (Doctor Ambrose) 1984
Top Secret! (Dr. Flammond) 1984
Mistral's Daughter (Cardinal) 1984
The Biko Inquest (Prof. Loubser) 1984
Memed My Hawk 1984
BBC Television Shakespeare: *Cymbeline* (Belarius) 10-7-83
To the Lighthouse (Mr. Ramsay) 1983
The Citadel (Sir Jenner Halliday) 1983
The Dresser (Frank Carrington) 1983
Witness for the Prosecution (Judge) 1982
Inside the Third Reich (Dr. Rust) 1982
Venom (David Ball) 1982
Brideshead Revisited (Dr. Grant) 12-10 - 122-12-81
Smiley's People (Mikhel) 20-9 - 25-10-82
The Boys from Brazil (Mr. Harrington) 1978
Satan's Slave (Uncle Alexander) 1976
Centre Play: *The Trip to Jerusalem* 3-2-75
Galileo (Sagredo) 1975
QB VII (Dr. Fletcher) 1974
Shoulder to Shoulder (Dr. Richard Pankhurst) 3-4 - 8-5-74
The Legend of Hell House (Emeric Belasco) 1973
Henry VIII and His Six Wives (Norfolk) 1973
Horror Hospital (Dr. Storm) 1973
Savage Messiah (Monsieur Gaudier) 1972
The Search for the Nile (David Livingstone) 1971
The Go-Between (Mr. Maudsley) 1971
The Corpse (Walter Eastwood) 1970
Julius Caesar (Metellus Cimber) 1970
Trog (Sam Murdock) 1970
A Walk with Love and Death 1969
Women in Love (Tom Brangwen) 1969
Un soir, un train (Jeremiah) 1968
Curse of the Crimson Altar (Elder) 1968
Theatre 625: *Play with a Tiger* 8-12-67
Alice in Wonderland 28-12-66
Berserk (Dorando) 1967
Pride and Prejudice (Mr. Bennet) 1967
They Came From Beyond Space (Dr. Grey) 1967
Play of the Month: *Days to Come* (Eliut) 1966
Dr. Terror's House of Horrors (Eric Landor) 1965
The Wednesday Play: *The Girl Who Loved Robots* (Doctor) 1965
The Skull (Auctioner) 1965
Edgar Wallace Mysteries: *Game for Three Losers* (Robert Hilary) 1964
Tamahine (Cartwright) 1964
Black Zoo (Michael Conrad) 1963
Phantom of the Opera (Lord Ambrose d'Arcy) 1962
What a Carve Up! (Fisk) 1962
Candidate for Murder (Donald Edwards) 1961
Edgar Wallace Mysteries: *Candidate for Murder* (Donald Edwards) 1961
Konga (Dr. Charles Decker) 1961
Mr. Topaze (Tamise) 1961
The Poisoned Earth (Rev. Claude Bell) 1961
Treasure Island 1960
Horrors of the Black Museum (Edmond Bancroft) 1959
The House in the Woods (Geoffrey Carter) 1959
Julius Caesar (Cassius) 1959
The Horse's Mouth (Abel) 1958
Dracula (Arthur Holmwood) 1958
Model for Murder 1958
Ill Met by Moonlight (Andoni Zoidakis) 1957
Reach for the Sky (Flying Instructor Pearson) 1956
Richard III (Dighton, 1st murderer) 1954
Twice Upon a Time (Mr. Lloyd) 1953
Rob Roy Highland Rogue (Duke of Montrose) 1953
The Sword and the Rose (Duke of Buckingham) 1953
The Man in the White Suit (Michael Corland) 1951
Night Was Our Friend (Martin Raynor) 1951
Blackmailed (Maurice Edwards) 1950
Ha'penny Breeze (uncredited) 1950
The Small Back Room (Capt. Dick Stuart) 1949
Saraband for Dead Lovers (Prince Charles) 1948
Anna Karenina (Nicholai) 1948
Blanche Fury (Laurence Fury) 1947
Extreme Ghostbusters (voice) A33 MOLE PEOPLE
Boon (Donald Bannerman) E11 BEST LEFT BURIED
Campion (Heyhoe) THE CASE OF THE LATE PIG
Doctor Who (Hedin) ARC OF INFINITY
Strangers (Prof. Whittingham) E4 THE LOST CHORD
Blake's 7 (Hower) C3 VOLCANO
The Protectors ONE AND ONE MAKES ONE
Moonbase 3 (Sir Benjamin Dyce) A6 VIEW OF A DEAD PLANET (14-10-73)
The Champions (Joss) HAPPENING
The Avengers (Nutski) E9 THE CORRECT WAY TO KILL
Doctor Who (The Celestial Toymaker) THE CELESTIAL TOYMAKER
The Avengers (Dr. Clement Armstrong) D3 THE CYBERNAUTS
The Man in Room 17 (Konev) 2: SEAT OF POWER (15-5-65)
Undermind (Rev. Austen Anderson) A2 FLOWERS OF HAVOC
The Saint (Colin Phillips) THE IMPRUDENT POLITICIAN
Sherlock Holmes (Mr. Partridge) CASE OF THE PERFECT HUSBAND
Another Flip for Dominick (14-12-82)

TOYMAKER: Which will no longer be my concern...

The finished script has the Elmon appearing right at the very end, just as the Doctor breaks off from playing the game, and Peri and Kevin launch their telepathic counter-attack using a psychotronic amplifier to beam the noise of Peri's screams into the Toymaker's head. The net effect was a limiting of the Elmon's time on screen to half-glimpsed images at the very start of the serial and two pages of material at the very end — further evidence, perhaps, of Eric Saward's frequently expressed doubts about the BBC's ability to deliver believable visual effects.

DIRECTOR AND...

Just as Graham Williams had done, so John Nathan-Turner had only one actor in mind to play the Toymaker. Veteran film and television performer Michael Gough had immortalised the part back in 1966 and, thanks to ABC TV Australia's recent find of one episode, the strength of his performance could be viewed in its glory.

It is believed the Producer contacted Gough's agent very soon after he and Saward had agreed to launch season 23 with a Celestial Toymaker serial. Initially there was disappointment. Listing other contractual commitments, plus the fact his client had fairly recently completed a **Doctor Who** — ARC OF INFINITY in 1982 — Gough's agent declined the invitation.

Nathan-Turner persisted, however, forwarding to the agent a copy of the story outline, plus a copy of the episode retrieved from Australia by way of a sweetener. It worked too, although the possibility that a slightly larger than usual fee was offered as well cannot be discounted. Agreement that Michael Gough would be available was reached shortly before Christmas 1984.

John Nathan-Turner asked Matthew Robinson to direct the serial. Robinson's credentials were impressive. An accomplished programme maker of magazine features, documentaries, soaps, serials and plays, Robinson had already directed two well received **Doctor Who** productions: RESURRECTION OF THE DALEKS for season 21 had generated not only that year's ratings winner but also proved the viability of doing 45-minute episodes. Last year's ATTACK OF THE CYBERMEN had similarly produced a ratings topper, and Nathan-Turner had been impressed by Robinson's sympathetic handling of the central villain, Lytton.

Matthew Robinson officially joined the project in mid-February and immediately set about scoping the show. The biggest logistical task would be organising location filming. The script listed eight sites in total, mostly for episode one, all of them requiring a night shoot. Key considerations too were that most scenes would have the general public in attendance, and could only be filmed while the funfair was in full operation during the evening. A week's shooting was slated to begin after Easter — when all the rides would be open — but by then sunset would not be until after eight o'clock, giving the unit only four hours at most to film scenes with crowds.

The locations specified in the scripts were the top of the Blackpool Tower and the Blackpool promenade. At the amusement park itself arrangements would have to be made for filming at the Terrace café, at one of the penny arcades, inside the *Gold Mine* and *Space Mountain* rides, outside *Space Mountain* and, trickiest of all, aboard the pleasure beach roller coaster. This last requirement would call for members of the camera crew, plus Nicola Bryant and Colin Baker, to shoot 'live' takes while the roller coaster was in motion, a prospect Nicola Bryant would later describe as "daunting".

Being a 'four-part' story, two recording blocks would normally be allocated. Sets required were the police station back room, an amusement arcade interior, part of the *Gold Mine* ride, the computer and games room, the Toymaker's room, an elaborate prison cell composite set that would feature removable walls and doors, plus the inevitable corridors, stairs and tunnels.

Matthew Robinson was fully immersed in planning his production schedule when the news broke, on 27 February 1985, that Michael Grade was pulling the entire season. Cancellation meant that all freelance contracts were immediately terminated. Robinson was paid for work done to date, plus a cancellation fee, while Michael Gough's agent was paid a nominal sum for having agreed to keep April and May free.

At this point it is believed no Designers had started work on the show, but ones would have been booked from March onwards.

Graham Williams was paid his full fee for having written the story, which meant Saward was confident he had a script he could use. By April, however, Williams still had not heard anything further about the fate of this production.

"The last time I talked to Eric, at the end of March, it was certainly bought and paid for, therefore it's the BBC's property for the next two years. So I hope they're not going to waste their money. They pronounced themselves satisfied with it and they were going to shoot it now [April], literally as we speak. It might not be the first to be made when they come back into production, but it's certainly going to be made."

Graham Williams, DWB, April 1985

PLANS

As the first story of the season, THE NIGHTMARE FAIR was the only story to have entered production by the end of February 1985, but two further scripts were already in existence with directors assigned, with further possibilities lined up to fill the remaining three slots of the season.

The confirmed scripts included Philip Martin's *Mission to Magnus* (aka *Planet of Storms*). Martin's Season 22 script VENGEANCE ON VAROS had been such an instant success that he was immediately asked to write a follow-up involving his slimy creation Sil, but was also briefed to include one of the few memorable monsters not to have reappeared in recent years.

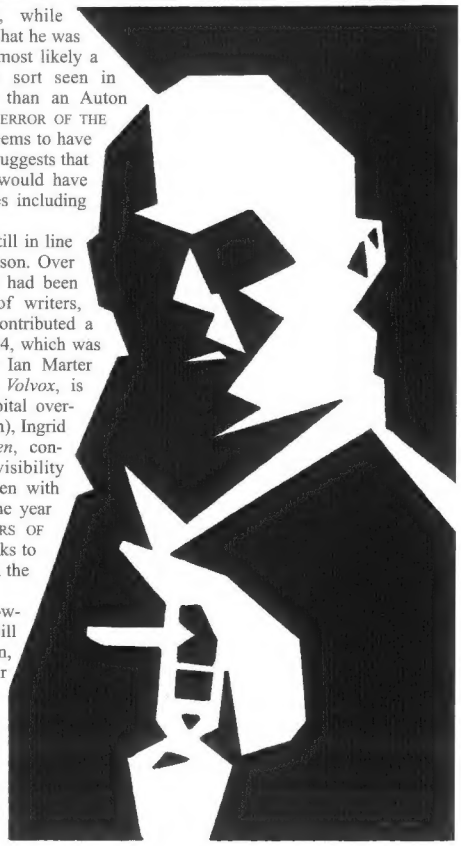
"I was asked to do a script, again with Sil and maybe involving the Ice Warriors. I'd written a first draft, in which I had the Ice Warriors inside a polar ice-cap, because it suited them being so cold. They were burrowing workshops in the ice-cap, which was beginning to flood the planet, and the people couldn't understand why. This ice environment allowed the Ice Warriors to move freely, because I was always worried about how slow they had been in previous stories."

Philip Martin

The few remaining Ice Warrior costume parts were dug out of storage in preparation for the serial — most likely for use in creating new fibre-glass moulds rather than reuse more than a decade after their last on-screen appearance. Nabil Shaban was also contacted and agreed to reprise his role as Sil, with VENGEANCE ON VAROS director Ron Jones lined up to helm the story.

The other confirmed script came from a newcomer to **Doctor Who**, Wally K Daly. An established writer of radio plays and sitcoms, Daly was also making a move into serious television drama. During the hiatus which followed **Doctor Who**'s suspension he was to write the devastating **Juliet Bravo** episode FLOWERS TOMORROW, a **Boys from the Blackstuff**-like tale where Inspector Jean Darblay's investigation of a brutal murder and her constable's attempts to talk an unemployed factory worker out of suicide come together as it becomes clear that the killer who struck out at a man who didn't give him a job is also the victim about to throw himself off the building where he used to work. In the same vein, his script for *The Ultimate Evil* was a satire on arms dealers and the consumer culture, but one which took a much lighter style, mixing a 'Romeo and Juliet' like romance with an approach which picked up on the styles of Season Twenty Two. The director's chair was assigned to Fiona Cumming, who'd proved herself with similarly character-based material during Peter Davison's era, and was pleased to receive a script which gave a forceful role to the Doctor's companion Peri.

As usual, the latter part of the season was more uncertain as the first serial was readied for production. A near certainty was Robert Holmes' script for the 'six-part' mid-season blockbuster. *Yellow Fever (and How to Cure It)*. Despite his misgivings over the nostalgic elements he'd been asked to include in THE TWO DOCTORS, Holmes had agreed to write a three-part serial set in Singapore featuring his own creatures the Autons. Less reliable rumours suggest that the script would also have involved the Master, the Rani and the Brigadier, with the truth probably being that any of them might have been introduced into the final scripts if the actors were available. As Holmes was only officially commissioned on 18 February 1985, the story had made little progress beyond a basic story outline before production of Season 23 was cancelled nine days later. By that time, John Nathan-Turner had conducted a reconnaissance trip around Singapore, building upon the experience of the **Tenko** production team who'd shot there the previous year, which was intended to provide locations in which Holmes could set his script, while Cyberleader David Banks recalls that he was asked to play the Auton leader (most likely a Channing-like facsimile of the sort seen in SPEARHEAD FROM SPACE rather than an Auton dummy spokesman, as seen in TERROR OF THE AUTONS). Aside from this, little seems to have been set in stone, though rumour suggests that the Nestenes' control of plastic would have been extended to other substances including rubber.



A variety of candidates were still in line for the remaining slots in the season. Over the past year, scripts or outlines had been commissioned from a variety of writers, including Chris Boucher (who contributed a scene breakdown on 9 March 1984, which was eventually written off in 1985), Ian Marter (whose *Strange Encounter*, aka *Volvox*, is reputed to be a satire about hospital overcrowding involving miniaturisation), Ingrid Pitt (whose story *The Macromen*, concerned with the radar-invisibility Philadelphia Project and co-written with her husband, was developed in the year following production of WARRIORS OF THE DEEP and was abandoned thanks to Michael Grade's decision to cancel the series, according to her account).

The most likely candidates, however, came from three writers: Bill Pritchard, Michael Feeny Callan, and former script editor Christopher Bidmead. Little is known of Pritchard's script, except that it was commissioned in 1984, while Feeny Callan, who'd previously written tie-in novels for the Hinchcliffe/Williams series **Target!**, believes that he may still have a copy of the outline for *Children of January*. Sources remain uncertain about Christopher Bidmead's script, as BBC records insist that he was commissioned for *In the Hollows of Time in* November 1984, but he's stated this was the story he wrote for the TRIAL OF A TIME LORD season.

"Pinocotheca's a greek word meaning 'a gallery of pictures', and that was central to the idea of the story. Something had gone dreadfully wrong on a certain planet whichw as reserved as a museum of special places and times in the universde, and the Doctor was called upon to go and investigate. That's hardly a storyline to support four episodes so there must have been more to it than that, but I think maybe one day it would be nice to do these stories afresh as books, so I'd like them to come fresh to an astonished world trather than leak out storylines.

Christiopher H Bidmead, Doctor Who Magazine 259

With the two year period in which completed scripts could be used without additional payment coming to an end, John Nathan-Turner preferred to commission something new if he was going to have to pay for something new, or so he told the audience at the Phoenix convention in Manchester in November 1985 — a somewhat curious comment, as an existing script would be a known quality, whereas a fresh commission might prove unusable. The first of these scripts was *Gallifray*, an outline by Pip and Jane Baker commissioned in March 1985 which was eventually abandoned once the Trial concept took shape, with Phillip Martin pro-

Mission to Magnus

Under the influence of a distress signal, the TARDIS is drawn across the universe to the late twenty-third century and the temperate world of Magnus Epsilon, where a TARDIS on a mission from the High Council is trapped by the forcefield of an orbiting warship. Contacting the trapped capsule, the Doctor is reduced to cringing terror on hearing the voice of Anzor, a cadaverous Time Lord who used to bully the Doctor at the Academy. At Anzor's command, the Doctor uses trans-replicator mode to swap their TARDISes, freeing Anzor to continue his mission while placing the Doctor's TARDIS at the mercy of the ancient but strangely familiar warship.

Landing in the palace of Rana Zandusia, Anzor meets with the Mentor Sil, who's attempting to rebuild his position after his disgrace on Varos. Though Magnus was settled by human colonists from third earth, its population is overwhelmingly female, thanks to an airborne virus which kills any men who venture onto the surface during daylight hours. The Rana believes that the absence of men and their warlike urges has allowed her society to concentrate their efforts on technology, but now fears that men from their neighbouring planet Salvak have developed an antidote which will allow them to invade, and has asked the High Council to let her use time travel to prevent the development of the cure. When Anzor refuses her request, he's stunned by one of the Rana's attendants, and the psychic Ulema probes his mind for the secrets of time travel. Unfortunately for them, Anzor always bullied the Doctor into doing his homework, and knows little temporal theory.

As the orbiting warship directs its firepower towards Magnus' icecaps, the forcefield holding the TARDIS weakens, and the Doctor manages to break his ship free, landing it in the underground caves where Magnus' few males are kept as breeding stock. There the self-styled leader of the Magnii, Vion, has been attempting to conjure up a prophesied messiah whose revelations will allow his people to return to the surface. The Doctor is soon captured by the Matrons who guard the boys and taken to the Rana, where he fails to deflect Ulema's attempts to probe his mind.

The cowardly Anzor is soon persuaded to let the Rana and her attendants into his TARDIS, where Ulema sets the controls using information she managed to draw from the Doctor's mind despite his attempts to suppress it. Anzor manages to grab a forcestick from one of the guards and drive the others out of his TARDIS, but once he dematerialises, the Doctor reveals that he'd misled Ulema into using a setting which will strand Anzor's TARDIS safely at the dawn of time.

The Doctor evades further attempts to probe his mind by forcing himself into unconsciousness, but leaving the Rana with no choice but to break into his TARDIS.

Freeing the arrested Vion from the cells where aggressive males are prepared for 'the sleep' (ie, execution), Peri heads back to the TARDIS and manages to rescue the Doctor, who decides to head north to investigate why the warship was attacking the ice caps. There, he discovers the detonator for a massive hydrogen bomb, and is attacked by an Ice Warrior which captures Peri.

As the Ice Warriors need human experts to operate their bombs, the Ice Lord Commander Vedikael spares her life, imprisoning her with a group of captured Salvakians, the survivors of an invasion force whose ship was destroyed by the Grand Marshal's warship. Vion and the Doctor manage to free the prisoners, but the Doctor allows himself to be captured long enough to discover that the Ice Warriors plan to shift Magnus's orbit, transforming it into an icy world which will be their race's new home.

The Rana succeeds in breaking into the TARDIS, where Sil accidentally sets the ship in motion. When the ship lands a few hours into the future, the Rana's shocked by the devastated world shown on the scanner.

Despite the Doctor's efforts, the Ice Warriors trigger their bombs, throwing Magnus off its axis and changing the climate massively. In the ruins of the Rana's palace, the Doctor manages to gain Ulema's confidence, just as the Rana returns to the present. Sil's laughter attracts the attention of a pair of Ice Warriors who attack the group, killing Sil's attendants before he can identify himself as their ally. The Thoros Betan had aided the Ice Warriors' attempts to change the climate, hoping he'd be able to make a profit by selling the human survivors the heating equipment they'd need after the catastrophe, but the Ice Warriors no longer need him. Betrayed, he tells the Doctor that the Ice Warriors kept a second set of charges in reserve in case they failed to alter the planet's orbit at the first attempt, and the Doctor is able to trigger them before the Ice Warriors capture him.

As Commander Vedikael prepares to execute his prisoners, the Ice Warriors are overcome by the rising heat caused by the planet's return to its original orbit. The Salvakians offer their help in rebilding Magnus Epsilon, with their leader proposing marriage to the Rana, while Sil spots the chance of a lively trade in baby goods...

The Ultimate Evil

With the TARDIS working perfectly, the Doctor is in despair - he has nothing to do. At Peri's suggestion, he locates a 'holiday globe' he was once given by the Salakan salesman Dwarf Mordant, a toothless creature with webbed, three fingered hands and three eyes, one in his forehead and two more on stalks. Not realising that the crystal globe was designed to keep him under surveillance, the Doctor digs it out of a junk cupboard and taking its advice on holiday destinations, sets course for the peaceful continent of Tranquela. The hedonistic Tranquelans have lived in peace with their neighbouring continent of Ameliera (whose inhabitants believe in spirtual, mental and bodily purity) for fifty years, under a truce which locks their armouries and forbids contact between the two races. The truce also bans the Tranquelans traditional method of travel, by teleporting themselves in 'Thought Bubbles', to avoid any chance of a Tranquelan accidentally visiting Ameliera.

Ironically, Tranquela is the last place Mordant would want the Doctor to go, as he's currently drumming up arms sales business there by directing a hate ray against the Tranquelans from his base on an asteroid. When the beam strikes most of the population are safely chained up on the orders of Abatan, the head of the ruling First Family, but his son Locas is out petting with his fiance Mariana, and hurls her over a cliff to her death under its influence. Once Mordant turns off the beam, he confesses to the murder, but is acquitted despite his irresponsibility in leaving himself unchained when he knew an attack of rage was due.

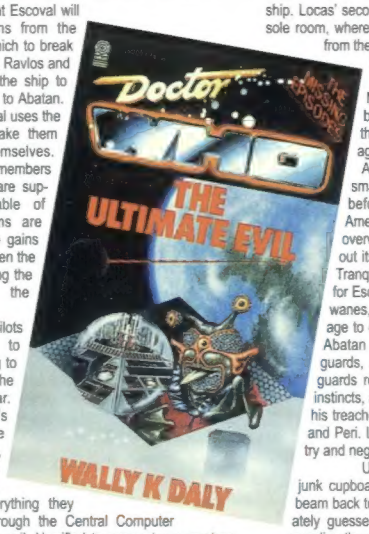
The Doctor's old friends Ravlos and Kareelya, a pair of elderly scientists, are working on a way of blocking the hate waves, but their efforts are resented by Abatan's deputy Escoval, head of the Second Family who traditionally had control of the military actions and who have lost influence during the 50-year peace. Escoval blames the Amelierons for the waves of hatred, hoping to persuade Abatan to break the truce and reopen the Armoury.

Through the crystal in the TARDIS, Mordant watches as the Doctor lands on a Tranquelan beach, and turns the hate ray on those sunning themselves there. The Doctor flees back to the TARDIS, but Peri is caught by the crowd, including Locas, whose rage is fuelled by her resemblance to Mariana. Before the Doctor can try to rescue her, he falls under the influence of another hate beam targeted at him through the globe in the console room. Seeking someone to attack, he lands the TARDIS in Ravlos' laboratory and attacks his old friend, while Locas attempts to throw Peri over the cliff where Mariana died...

Kareelya manages to place a helmet she'd developed to block the hate-wave on the Doctor's head, restoring his sanity, and Mordant is so concerned at losing contact with the Doctor that he lets the main hate-ray turn off, saving Peri. He gives his ally Escoval (who hopes that war with the Amelierons will allow him to overthrow Abatan), a hypnogun with which the ambitious deputy leader can brainwash anyone he choses and orders him to deal with the Doctor. Escoval turns the hypnogun on the Armoury's guards, and leads them to the laboratory. Claiming that Ravlos and Kareelya are traitors and the Doctor their Amelieron ally, he arrests them.

With the hate ray deactivated, Locas is able to explain the situation to Peri, who guesses the Doctor may have gone to see Ravlos. Locas transports them both to the palace (explaining that the youngsters have been breaking the ban on travelling by thought transfer), where they find the Armoury unguarded. Before Locas can close the doors, the pair are accused of breaking into the Armoury - a charge which carries an automatic death penalty.

Escoval reaches the laboratory just as the Doctor risks taking off the helmet, and barely manages to arrest the Time Lord, whose rage subsides the moment he leaves the laboratory and moves out of range of the crystal globe in the TARDIS. But when Escoval is foolish enough to lead the Doctor back into the laboratory, his homicidal rage lets Kareelya, Ravlos and the Doctor escape into the TARDIS, where they place the helmet over the globe, cutting off the signal aimed at the Doctor.



Realising that Escoval will ask for weapons from the Armoury with which to break into the TARDIS, Ravlos and Kareelya leave the ship to plead their case to Abatan. However, Escoval uses the hypnogun to make them incriminate themselves. As the leading members of each family are supposedly incapable of lying, his claims are believed and he gains permission to open the Armoury, breaking the truce with the Amelierons.

The Doctor pilots the TARDIS to Ameliera, hoping to warn them of the coming war. Instead he's arrested by the Amelierons, who're hidden by helmets which filter everything they see or hear through the Central Computer which eliminates evil. Horrified to encounter a creature who experiences the world without filters, Central Computer decides to send the Doctor back with a warning that the Amelierons will attack Tranquela and bring its citizens under the control of Central Computer as soon as they're given an excuse to attack.

Locked up with the brainwashed guards (who're being punished for leaving the Armoury unguarded), Peri persuades Locas that Escoval is somehow managing to lie, and gets him to transport her to the Doctor. As Locas doesn't know the Doctor or the TARDIS, he tries to focus on her description of the holiday globe in the console room, but the pair materialise by its partner in Mordant's ship. Locas' second try takes them to the TARDIS console room, where Peri unthinkingly removes the helmet from the globe just as the Amelierons return the Doctor to the TARDIS. Fortunately, the Doctor manages to replace it before Mordant can reactivate the hate beam, but only just manages to dematerialise the ship as Mordant directs a 'fear beam' against the TARDIS.

Aboard his asteroid, Mordant reveals the small print in his contract to Escoval, before turning a fear beam on the Amelieron troops. The Amelierons's fear overwhelms the Central Computer, burning out its ability to control themselves. Back in Tranquela, however, things are going badly for Escoval. As the influence of the hypnogun wanes, Ravlos, Kareelya and the guards manage to convince Abatan of Escoval's guilt, but Abatan is apparently killed by hypnotised guards, under Escoval's control. In fact, the guards reactions were slowed by their natural instincts, and Abatan is able to kill Escoval while his treacherous deputy is trying to murder Locas and Peri. Locas transports himself to Ameliera to try and negotatiate a settlement.

Using another gadget from the TARDIS's junk cupboard, the Doctor tracks Mordant's hate-beam back to the salesman's asteroid, and immediately guesses that the fearsome robot apparently guarding the salesman is merely a costume Mordant is wearing. Pointing out the globes which Mordant has been using to spy on the Doctor and other Time Lords, he reminds Mordant of the Time Lords' golden rule - that anyone guilty of spying on a Time Lord will have their parents' genes re-engineered to change their nature. Under the circumstances, Mordant agrees to leave Tranquela alone.

With the hate-beam deactivated, Tranquela returns to normal, and Locas manages to negotiate a truce with Ameliera... and then learns that when he threw Mariana over the cliff, she managed to transport herself away. Now that the danger's past, the lovers are finally reunited...

viding a story which included echoes of his unused *Mission to Magnus*, and Christopher Bidmead being commissioned for an unused story called *The Last Adventure* in October 1985, which may have involved elements of his previous script, as both have also been referred to as *Pinocotheca*.

AFTERMATH

By April 1986 a new season 23 was in production with its format based around the TRIAL OF A TIME LORD concept. By April 1987 Eric Saward was gone, there was a new Doctor in place and an urgent need to shoot a regeneration story had emerged. In the absence of a Script-Editor, Pip and Jane Baker were selected by John Nathan-Turner to pen this serial, and after that Andrew Cartmel arrived with his own agenda for where he wanted to take the Doctor.

In 1988 W.H.Allen decided to commission a book range based around the missing stories of season 23. Alongside Wally K Daly, Christopher Bidmead and Philip Martin they approached Graham Williams to adapt his script into novel form. This he agreed to do, although the finished 143-page adaptation was taken from Williams' own script rather than Saward's amended version. Thus the monster which threatened the Doctor at the end of episode one was still referred to as 'The Mechanic' rather than 'The Assassin'. Curiously, however, Williams retained the name Yatsumoto in place of the more anonymous 'First Technician'. Published only as a paperback edition ***Doctor Who*** — *The Nightmare Fair* was released in May 1989 featuring a cover designed by Alister Pearson and illustrated by Graeme Way. It did not follow the novel numbering convention former Target Books Editor Christine Donougher had devised in 1982, but each of the three books in this range, of which Williams' was the first, bore a graphic 'strap' on the top right-hand corner identifying it as 'The Missing Episodes'.

The untimely death of Graham Williams in August 1990 leaves the two Saward-edited scripts (51 and 67 pages respectively) as probably the sole documentation on the development of THE NIGHTMARE FAIR. Since it did not get as far as production, the BBC did not open, and therefore retain, a production schedule.

Wally K Daly and Philip Martin went on to novelise their scripts for the missing season later in 1990, though Christopher Bidmead declined the opportunity after discovering that the fees offered, unchanged since he first wrote a novelisation in the early 1980s, wouldn't cover the time off his successful career as computer journalist it would involve. In 1993, Eric Saward was scheduled to adapt Robert Holmes' outlines for *Yellow Fever* into a novel as part of a three book deal covering his two Dalek stories, but these books never reached the shops.

Though robbed of his TV return, the Celestial Toymaker returned once again in Gary Russell's 1999 BBC novel *Divided Loyalties*, which shows an unchronicled encounter between the fifth Doctor and the Toymaker and also the youthful first Doctor's initial encounter with the Toymaker on his first illicit trip away from Gallifrey. Both contradicting and acknowledging NIGHTMARE FAIR, *Divided Loyalties* suggests that a slightly different origin for the Toymaker by revealing that he became merged with one of the Doctor and the Master's classmates during that initial encounter — a presence which is eventually separated from the Toymaker himself during the fifth Doctor's encounter with the mandarin, explaining the subtle differences to the Toymaker portrayed in NIGHTMARE FAIR.